

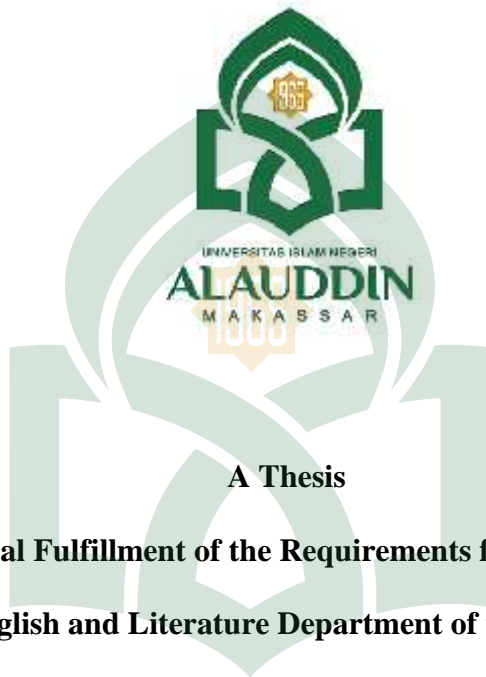
ABSTRACT

Name : Ambran bin Jamaluddin
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Faculty : Adab and Humanities
Title : *Deconstruction of David Hare's Drama Racing Demon (Jacques Derrida's Perspective)*
Supervisor I : Hj. Nuri Emmiyati
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This research discussed about the deconstruction analysis in racing demon drama by david hare which aimed to reveal the other side of the character that has been possibly escaped from the reader attention. Appearances of the other side of the character were expected to undermine the single meaning which tend to appear in the text. This research actually based on Jacques Derrida's theory about deconstruction. This research was descriptive qualitative method. The researcher used note taking as the instrument to find out valid data. The findings showed that every character was equal. Character is a character which could not be divided into antagonist and protagonist because each character had the nature of good and bad qualities. Character also could not be categorized into the major and minor character because every character had the same roles in order to build the storyline. The researcher also found that new possibilities will happen due to the removal of one character from that story which was the same with one of the characters who acted differently from what was told.

Keywords : *deconstruction, drama, perspective, jacques derrida*

**DECONSTRUCTION OF DAVID HARE'S DRAMA RACING DEMON
(JACQUES DERRIDA'S PERSPECTIVE)**



A Thesis

**Submitted in Partial Fulfillment of the Requirements for the Degree of Sarjana
Humaniora in English and Literature Department of the Faculty of Adab and**

Humanities of UIN Alauddin Makassar

By

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2017

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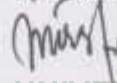
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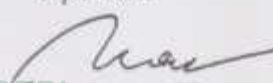
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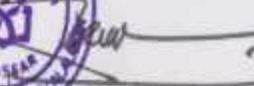
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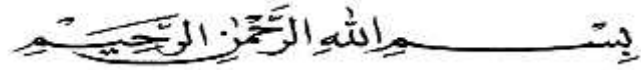


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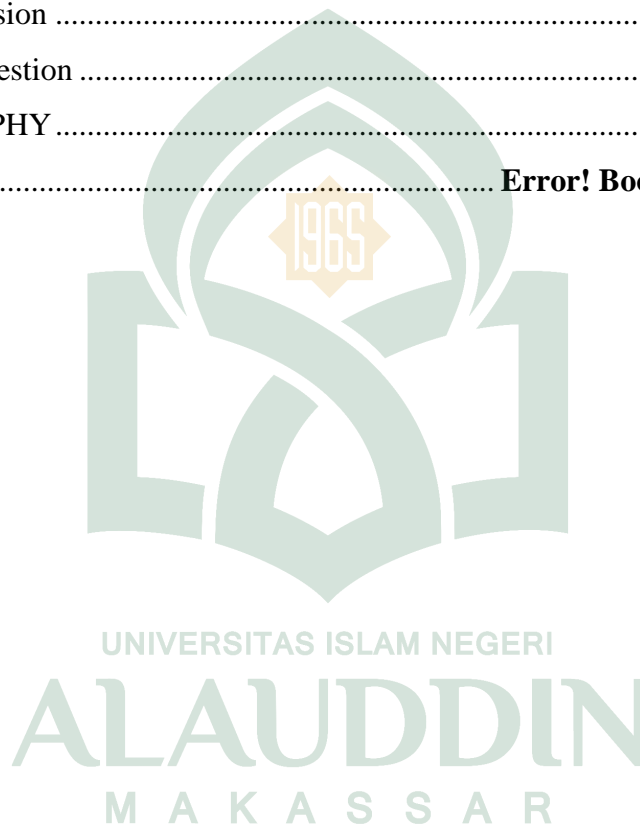


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TABLE OF CONTENT

COVER	i
PERNYATAAN KEASLIAN SKRIPSI.....	Error! Bookmark not defined.
PENGESAHAN SKRIPSI	Error! Bookmark not defined.
PERSETUJUAN PEMBIMBING.....	Error! Bookmark not defined.
APPROVAL SHEET FOR THESIS	Error! Bookmark not defined.
ACKNOWLEDGMENT	vi
TABLE OF CONTENT	ix
ABSTRACT.....	xi
CHAPTER I INTRODUCTION	1
A. Background	1
B. Research Question	3
C. Research objective.....	4
D. Research Significance	4
E. Research Scope.....	4
CHAPTER II LITERARY REVIEW	5
F. Previous Research	5
G. Theoretical Framework	6
1. Dismantling the Western Metaphysic.....	6
2. Deconstruction	9
3. The aspect of Deconstruction	10
H. Drama	14
CHAPTER III RESEARCH METHODOLOGY	17
I. Research Design.....	17
J. Data Source	17
K. Research Instrument	17

L.	Procedure of Research.....	17
M.	Technique of Analyzing Data.....	18
CHAPTER IV_FINDINGS AND DISCUSSIONS		19
N.	Findings	19
O.	Discussion	31
CHAPTER V_CONCLUSION AND SUGGESTION		36
P.	Conclusion	36
Q.	Suggestion	36
BIBLIOGRAPHY		38
APENDIX		Error! Bookmark not defined.



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Keywords : *deconstruction, drama, perspective, Jacques Derrida*

CHAPTER I

INTRODUCTION

A. Background

In the 1960s, Structuralism which had dominated French intellectual life since mid-1950s begun to replace by another more antinomian movement that eventually would be called Post- structuralism, then post- modernism (Ryan,1999:67). Structuralist argue that individual thought was shaped by linguistic structures. Deconstruction attacked the assumption that these structures of meaning were stable, universal, or ahistorical (Balkin, 1996:1)

Post-structuralism becomes a popular critical analysis of literature over half of decade after structuralism. Post-structuralism point of view is an ultimate way as a method or theory or technique in analyzing literature. As a method, it concerned as structuralism theory that had been developed for almost half century. There are some method comes up to analyze literary works which in this research, the researcher used deconstructive analysis.

Deconstructive analysis is applied in this research because deconstructive analysis is a way to see a phenomenon with a unique angle. By deconstructive analysis, it can be seen both positive and negative point of a phenomenon. It needs creativity since the researcher has to see closely trough the phenomenon. Wardoyo in Gani (2011:2) said that, a deconstructive analyst rejects neat conclusion and always strive to expose the text as being ambiguous.

By deconstruction, the researcher can find unusual things in a work of literature than when using other approaches. Deconstruction gives us ways to read a literary work in a different view with a common opinion. In analyzing racing demon drama which becomes the object of the research, the researcher used deconstruction method.

The importance of this research aside from gives us ways in reading literary work, deconstruction give us understanding that literary work or text has many meanings are possible derived from the text or literary work, it means there is no absolute meaning. Moreover, the researcher cannot predict the new meaning which create by deconstruction, sometimes the result of deconstruction are out of our mind because the researcher don't see text from one point of view only. On top of that, our major as English and literature department should have known each literary criticism on this matter is deconstruction.

Literature is the aspect of human activities composition that tells a story, a drama, an expression and feeling. Olaofe and Okunoye in Novianty (2011:3) states that literature is thus summed up as permanent expressions in words written or spoken, specially arranged in pleasing accepted patterns or forms. Literature expresses thoughts, feelings, ideas or other special aspects of human experiences. It reflect life, the real world, and the situation that happens to human being.

Drama is a work of literature or a composition which delineates life and human activity by means presenting various actions and dialogues among characters (Junaid, 2012:3). It differs from other literary forms in way it is presented. For

example, a novel also tells a story involving characters through a combination of dialogue and narratives and it is completed on printed page. Most drama achieves its greatest effect when it performed. Some critics believe that a written script is not really a play until it has been acted before the audience.

Racing demon is a 1990s play by an English playwright, David Hare. It is part of a trio plays about British institution. This play is one of his best-known plays and had been performed in national theatre in London and in Hampstead Theatre Club in London as well. It has been awarded as the best plays in 1990 *Laurence Oliver Award for Best New Play* and *London Theatre Critics Award for best play* in the same year (wikipedia).

Racing demon was chosen to be the object of this research because it shows the situation in a church which represents the life of the priest at of England. There are some character on the drama like Lionel, a priest character on the drama who accept confession of sin based on how much money that the sinner gave to the church. There is friend of Lionel, a priest itself who doubt on what they were doing are right or wrong. The researcher will deconstruct the drama from this aspect to find and revealed other perspective on reading the drama. Beside that the drama by David Hare *Racing Demon* has not been analyzed using deconstructive analysis approach and relating to the characters in the drama

B. Research Question

How is the deconstruction of main characters in David Hare's drama *Racing Demon*?

C. Research objective

Based on the question above, the objective of this research is: To describe the deconstruction of the characters in *racing demon* drama.

D. Research Significance

The result of the study is expected to be able to give some advantages. Academically, this thesis can be used as an additional source for deconstruction analysis. This research also tend to give readers a perspective on reading the text or literature.

E. Research Scope

Scope of the research restricted to the character and the deconstructive aspects of the characters on David Hare's *Racing Demon* based on Jacques Derrida's deconstruction perspective which are locating the opposition, determine which side is privilege and overturn and reverse the hierarchy.



CHAPTER II

LITERARY REVIEW

A. Previous Research

After searching some researches, the researcher has found three previous findings and tries to compare with him. All of the previous findings come from these have similar with this thesis as follows;

Fadhilah (2011) in her thesis entitled “Deconstruction analysis on major female character in the film *A Destiny of Her Own*” found that despite the character of veronica show in the film is an independent and confident woman, veronica actually is not like that. It is proven when she depends on men to feed her and her family. When Veronika decided to become and leave courtesan, it is not really her decision which proved she is not a confident woman. Fadhilah focused in analyzing the character of Veronica Franco in the film by using deconstruction and feminism theory.

Ghofur (2014) in his journal entitled “Analisis dekonstruksi tokoh *Takeshi* dan *Mitsusaburo* dalam novel *Silent Cry* karya Kenzaburo Oe” by Jacques Derrida perspective. He focused on analyzing the character of the novel by using deconstructive analysis. On his thesis, he found that through Derrida’s binary opposition, Takeshi and Mitsusaboro shown as a brute character which is like to mess around, robbing and massacre. The motive behind doing that crime is to make the people realize the dark side of the government and the king of that time.

Gani (2011) in his thesis entitled “Deconstructive analysis in Dr. Ang Swee Chap’s perspective on the novel From Beirut to Jerusalem”. He focused on analyzing the conflict in the novel by using deconstructive analysis. On his thesis, he used descriptive qualitative method on his research. On his research, he found that there are two kinds of conflict happened in the novel. The first one is internal conflict which is the fighting between Amal (Lebanese) with Palastine is caused by provocateurs from Israel. The second one is external conflict which economical conflict. It was the Israel who wants to arrogate the land of Palastine.

The difference with this research is the research analysis above discussed about the conflict that happened between Israel and Jerusalem and the deconstructive about the conflict on Dr. Ang Swee Chap’s novel, and the deconstructive analysis of main character Veronica in a film, while this research discusses about the deconstructive aspect of the characters on David Hare’s play. Meanwhile the similarities are three of the research above using deconstruction analysis by Jacques Derrida. Therefore the researcher focused to analyze the deconstructive of the characters in *Racing Demon Drama* by Jacques Derrida deconstruction perception.

B. Theoretical Framework

1. Dismantling the Western Metaphysic

Western thought, says Derrida, has always been structured in terms of dichotomies or polarities: good vs. evil, being vs. nothingness, presence vs. absence, truth vs. error, identity vs. difference, mind vs. matter, man vs. woman, soul vs. body, life vs. death, nature vs. culture, speech vs. Writing (Derrida,1981:viii). These polar

opposites do not, however, stand as independent and equal entities. The second term in each pair is considered the negative, corrupt, undesirable version of the first, a fall away from it. Hence, absence is the lack of presence, evil is the fall from good, error is a distortion of truth, etc. In other words, the two terms are not simply opposed in their meanings, but are arranged in a hierarchical order which gives the first term *priority*, in both the temporal and the qualitative sense of the word. In general, what these hierarchical oppositions do is to privilege unity, identity, immediacy, and temporal and spatial *presentness* over distance, difference, dissimulation, and deferment. In its search for the answer to the question of Being, Western philosophy has indeed always determined Being as *presence*.

Derrida's critique of Western metaphysics focuses on its privileging of the spoken word over the written word. The spoken word is *given* a higher value because the speaker and listener are both present to the utterance simultaneously. There is no temporal or spatial distance between speaker, speech, and listener, since the speaker hears himself speak at the same moment the listener does. This immediacy seems to guarantee the notion that in the spoken word we know what we mean, mean what we say, say what we mean, and know what we have said. Whether or not perfect understanding always occurs *in fact*, this image of perfectly self-present meaning is, according to Derrida, the underlying ideal of Western culture.

Derrida (1981:ix) has termed this belief in the self-presentation of meaning "Logocentrism," from the Greek word *Logos* (meaning speech, logic, reason, the Word of God). Writing, on the other hand, is considered by the logocentric system to

be only a *representation* of speech, a secondary substitute designed for use only when speaking is impossible (Ghofur,2014:69). Writing is thus a second-rate activity that tries to overcome distance by making use of it: the writer puts his thought on paper, distancing it from himself, transforming it into something that can be read by someone far away, even after the writer's death. This inclusion of death, distance, and difference is thought to be a corruption of the self-presence of meaning, to open meaning up to all forms of adulteration which immediacy would have prevented.

In the course of his critique, Derrida does not simply reverse this value system and say that writing is better than speech. Rather, he attempts to show that the very possibility of opposing the two terms on the basis of presence vs. absence or immediacy vs. representation is an illusion, since speech is *already* structured by difference and distance as much as writing is (Schimzt,2007:115). The very fact that a word is divided into a phonic *signifier* and a mental *signified* (Ryan,1999:27), and that, as Saussure pointed out, language is a system of differences rather than a collection of independently meaningful units, indicates that language as such is already constituted by the very distances and differences it seeks to overcome. In other words, is automatically *not* to be. As soon as there is meaning, there is difference. Derrida's word for this lag inherent in any signifying act is *differance*, from the French verb *differer*, which means both "to differ" and "to defer" (Pujianty,2010:30). What Derrida (1982:89) attempts to demonstrate is that this *differance* inhabits the very core of what appears to be immediate and present.

2. Deconstruction

The term *deconstruction* was coined in the late 1960's by the French philosopher Jacques Derrida (Enwald.2004.50), then influence America around the 1970s until the 1980s. Basically, according to Sarup in Ghofur (2014) deconstruction aims to dismantle the western metaphysical tradition such as Husserlian phenomenology, Saussurean structuralism, French structuralism in general, Freudian psychoanalysis and Lacanian Psychoanalysis. The task of deconstruction, reveal the problematic nature of discourse centered, on the part of others to dismantle metaphysics by altering the boundaries conceptually.

In philosophy and literature, deconstruction include one of the theory that is difficult to understand. Compared with the poststructuralism theories in general, the deconstruction as proposed by Derrida (1976) was his refusal to logocentrism and phonocentrism that overall born binary opposition and ways of thinking more hierarchical dichotomous.

Despite Derrida's insistence that deconstruction is not a method, but the activity of reading, deconstruction has tended to employ discernable techniques (Balkin,1996:4). Nurgyantoro (Sulaksono,2013:207) stated that, in reading a text does not trying to find a fixed meaning as usually done, because there is no other meaning from something fixed, but to find the contrast and ironic meaning.

Norris (1987:19) defines deconstruction as a series of moves, which include the dismantling of conceptual oppositions and hierarchical systems of thought, and an unmasking of 'aporias' and moments of selfcontradiction in philosophy. While

M.A.R. Habib (2005:649) writes that deconstruction is “a way of reading, a mode of writing, and, above all, a way of challenging interpretations of texts based upon conventional notions of the stability of the human self, the external world, and of language and meaning”. It might be said that deconstruction is a way of reading texts — philosophical texts — with the intention of making these texts question themselves, forcing them to take account of their own contradictions, and exposing the antagonisms they have ignored or repressed

3. The aspect of Deconstruction

“Deconstruction” is the term that Derrida (1997:10) gives to the activity of “destruction” and “desedimentation of all the significations that have their source in that of the logos”. Silverman in Enwald (2004:58) stated that deconstruction situated itself at the intersection of the inside and outside, the word and the concept, ordinary writing and speaking. Deconstruction is neither *destruction*, a tearing apart, analyzing into atomic units, nor *construction*, a bringing together, synthesizing into a unified totality. Deconstruction implies both destruction and construction.

Derrida (1981:41-42) in his book *Position* states that there are three steps in deconstructing the text. First is locating an opposition and then determine which side is privileged and the third are reverse the hierarchic.

a. Locating the opposition

According to Derrida (1997:24), “The movements of deconstruction do not destroy structures from the outside. They are not possible and effective, nor can they take accurate aim...”

Deconstruction should “necessarily” operate “from the inside”. According to Derrida in Ozdemir (2014:62) there are two ways to operate from inside of the text. One is to point to the neglected parts in the texts and to question them and find their inconsistencies; the other is to deal with the binary oppositions that are included in texts.

Binary opposition is the core of the structural Saussurean thought. The opposition between the signifier / signified, speech / writing, langue / parole (Ghofur, 2014:70). In this binary opposition, according to the tradition of western philosophy, the first term are valued as the property of logos and privilege them and devalued the second term as the subordinate of the first term (Ryan, 1999:72).

Derrida gives an analogy about the neglected parts of the texts and how to deconstruct them. He compares the text to architectonic structures and writes that in some texts there are “neglected” or “defective” corner stones which need to be levered in order to be deconstructed. In other words, if someone wants to deconstruct a text, he should find some important “corner stones” or important parts that are neglected or ignored and question these parts from different perspectives to create alternative meanings.

b. Determine which term is privileged

After locating the opposition exist in the text, the next step is determine which side is privilege. Determine the privileged term by revealing how the repressed, marginalized meaning can as well be central. In this way Derrida

claims that Deconstruction is a political practice, and that one must not passover and neutralize this phase of subversion too quickly. For this phase of reversal is needed in order to subvert the original hierarchy of the first term over the second. But eventually, one must realize that this hierarchy is equally unstable, and surrender to the complete free play of the binary opposites in a non-hierarchical way. This will be just like a system of triangles in which there is a series of configurations of triangles one after the other. But each so called present configuration, each group of triangles which seem to be momentarily present, has emerged out of a prior configuration, and is already dissolving into a future configuration, and this play goes on endlessly. There is no central configuration that attempts to freeze the play of the system, no marginal one, no privileged one, no repressed one.

c. Overturn or reverse the hierarchic

Derrida's developed deconstruction is denying the opposition between speech/writing, presence/absence, pure or contaminated, and finally the rejection of a single truth or logos itself. To deconstruct these opposition said Derrida (1981:41-42) one needs to overturn or reverse them so they can be neutral, which gives both sides of the opposition right to represent themselves. Reversing the oppositions and giving superiority to the suppressed concept does not mean to deconstruct it because the suppressed concept would have the upper hand and thus it would mean to stay "within the closed field of these oppositions"

In order to get out of the closed fields of the binary oppositions, Derrida adds that “it must, through a double gesture, a double science, a double writing put into practice a reversal of the classical opposition and a general displacement of the system (Culler,1981:41). The model of double writing, however, is particularly suited to certain research object, namely the deconstruction of hierarchic binary opposition, that is such opposite pairings where one is seen as more valuable and fundamental than the other. Thus deconstruction is seen as a double gesture: on the one hand, deconstruction traverses a phase overturning the hierarchic binary opposition, and on other hand it displace the opposition and situates it differently by introducing a new concept (Enwald,2004:266).

Jonah in Ghofur (2014:72) sees deconstruction as a new perspective in the study of literature. Deconstruction precisely to give impetus to find anything that has not gained attention. Allows to do with any intellectual exploration, without being bound by one rules that are considered universally applicable. In deconstruction, the reading does not have to start from the beginning, it can be started from anywhere. Even Derrida start of a footnote. From reading consists of several units of discourse deadlock (Endraswara,2011:171).

Thus, Derrida first focuses on the binary oppositions within a text—like man/woman. Next it shows how these opposites are related, how one is central, natural and privileged, the other ignored, repressed and marginalized. Next it temporarily undoes or subverts the hierarchy to make the text mean the opposite of

what it originally appeared to mean. Then in the last step both terms of the opposition are seen dancing in the free play of nonhierarchical, non-stable meanings.

Based on the explanation above, the researcher concludes that there are three aspects in deconstruction theory from Derrida's perspective as follows: locate an opposition, determine which member is privileged, and reverse and undermine the hierarchy.

C. Drama

Drama is literature composition, which performed by professional actors in the stage (Junaaid, 2012: 1). It is one of the literary genres, which is an imitation of some action. Drama is also a type of a play written for theaters, television, radios and film. In simple words, a drama is a composition in verse or prose presenting a story in pantomime or dialogue, containing conflict of characters, particularly the one who perform in front of audience on the stage. The person who writes drama for stage directions is known as a dramatist or playwright.

Drama is one of the best literary forms through which dramatists can directly speak to their readers or audience as well as they can receive instant feedback of audience. A few dramatists use their characters as a vehicle to convey their thoughts, values such as poets do with personas, and novelists do with narrators. Since drama uses spoken words and dialogues, thus language of characters plays a vital role, as it may give clues to their feelings, personalities, backgrounds, and change in feelings, etc.

Character as the actor of the story can be categorized into several types depending on where we are in terms of categorizing. In terms of the role character in the story can be divided into the mayor character and a minor character (Lethbridge, 2012:113). The main character is the highlight point in the story, almost in every part story main character always showed. In other words, the main character is person or thing that is most often told in a storyline. Additional character who simply told in certain parts, because rarely told not mean additional characters do not have a role in the story. Usually additional character has been linked with the main character, either linkage directly or indirectly.

Yanni in Junaid (2012:127) said that, judging from the function of the appearance of characters in the story, character can be divided into the protagonist and antagonist. The protagonist is figures who are seen as the ideal personal based on the values and norms that apply. The protagonist display something in accordance with the views and the expectations of readers. Thus the figures the protagonist can be regarded as a figure who hailed by readers.

Besides the protagonist, also known as the antagonist. Conflict which is usually experienced by the protagonist caused by another character, and a character is called an antagonist. The antagonist character is usually describes as deter, disrupt, even trying to harm the protagonists. Because of such things, antagonist character always hated and judged poorly by the reader. It can simply be it is said that the antagonist is a character who is not considered as an ideal and not favored by readers. The distinction between the main character and the additional protagonist and

antagonist are often combined, so that it becomes the protagonist of main character, minor character of protagonist, the main characters of antagonist, and etc (Nurgiyantoro, 2002: 181). In drama the characters live out a story without any comments of the author, providing the audience a direct presentation of characters' life experiences which called characterization.

Characterization is a literary device that is used step by step in literature to highlight and explain the details about a character in a story. It is in the initial stage where the writer introduces the character with noticeable emergence and then following the introduction of the character, the writer often talks about his behavior; then as the story progresses, the thought-process of the character. The next stage involves the character expressing his opinions and ideas and getting into conversations with the rest of the characters. The final part shows how others in the story respond to the character's personality.



CHAPTER III

RESEACRH METHODOLOGY

A. Research Design

This research used a descriptive qualitative method because the data of this research are in the form of utterance and words which are not statistically analyzed and do not deal with number at all. Beside of that descriptive qualitative method is used because the aims of the research are to find out how is the deconstructive aspect of characters in Rising Demon drama according to Jaques Derrida's perspective.

B. Data Source

The data of this research is taken from David Hare's plays "Racing Demon" with 11 scenes and 87 pages.

C. Research Instrument

The researcher used note taking as instrument on this research is to collect the data. Note taking is a method assembling data required by using note cards to write down the data findings from source of data (Ray in Syarifuddin, 2014: 16). In order to find the data easily, the researcher made some notes to classify the important units or parts of the drama that related to the problem and objective of the research.

D. Procedure of Research

In this research, the researcher applied some procedures of collecting data as follows;

1. The researcher firstly read the drama carefully and understand it deeply,

2. The researcher identified the opposition in the novel,
3. The researcher wrote down the data from the drama to piece of paper
4. The researcher deconstructed the characters in the drama based on the theories.
5. The researcher gave conclusions and suggestion of the research result

E. Technique of Analyzing Data

The data in this study is based on the theory of deconstruction by Jacques Derrida. In this study, the researcher tries to find out how is the deconstructive aspects of characters in Racing Demon drama. To deconstruct the character, the researcher first find out the characterization of each character. After finding out the characterization, the researcher will deconstruct the data by locating the privilege opposition and then overturn the hierarchy of the character. When the deconstruction is done, the privilege character will become neutral and there are no more such antagonist or protagonist characters, major or minor character.

CHAPTER IV

FINDINGS AND DISCUSSIONS

In understanding the literature the reader often do the denotative reading that makes us dwell only on single meaning. Another meaning is often unthinkable as it may be a secondary meaning intended by the author. However, the existence of other meanings has been proved that the understanding of a text never holds a single meaning and hides the potential new interpretation (Al-Fayyadl, 2006: 78). This kind of new interpretation that the researcher adopted to the surface so the readers do not just believe in the meaning understood through denotative meaning that is only visible from the surface of the text. In this case, the researcher intended to uncover a new meaning through the characters in the story about

This research analyzed how the character in the drama appeared as the saint person become ones who actually betray his own faith. The researcher uses Jacques Derrida's deconstructive perspective in analyzing the character to reveal the opposition from what the author had showed in his writing.

F. Findings

This part presents the result of data analysis of character deconstruction in David Hare's *Racing Demon* Drama based on Derrida Deconstructive Theory. In order to deconstruct the character, the researcher first to find out the opposition and the privilege of the character, then overturn it to get the new concept of meaning that often ignored in a text.

Based on the theory of Derrida, the researcher found the deconstruction of the character that were formulated as follows:

1. The protagonist character antagonist character

a. The other side of protagonist

Lionel is an age mid priest. In the drama, he is described as a kind priest, he does the religious rituals such as giving lectures to other Christianist, listening to other people confession and sort of. Lionel dedicated to his work, has faith on his belief, care to the poor, became a good husband. Lionel is a kind person as described in the text, but after further reading, the researcher found that there are some behave that should the character shows as an ideal priest. The bad side of Lionel are shown in through his action and dialog in the text.

1) Not dedicate to his work

Lionel described as those who were dedicated to his work in carrying out its responsibilities. However, Lionel does not do his job wholeheartedly, it makes the parishioners make a complaint to the Bishop of Southwark on Lionel behaviors. It can be seen on the dialog below:

“Southwark : there is an element in your parish which unsure of you. They’ve begun to doubt you. Maybe question the power of your conviction” **(extract 1 : 2)**

Tony: you did say a prayer, but it was a very low key.
(extract 2: 12)

Tony: there was a woman. She’d had an abortion, I later found out. She came to Lionel for help. He faffed

about as usual and sent her away. And three days later her husband threw a pan of boiling water all over her. (Harry looks across at Streaky). Yes. It's directly connected. Lionel fell down the job. **(extract 3: page 48)**

Southwark then called to confirm the complaint, however Lionel managed to convince Southwark that he was doing what it should. Tony who disagree with how Lionel conduct the communion trying to tell his other friend, Harry and Streaky so they can find the solution on this matter.

2) Irresponsible

Irresponsible thing that Lionel does also seen when Heather asking for money for daily shopping and to pay the bill, Lionel even ask for money on his colleagues to cover the bills and the cost of her daily shopping. It can be seen on the quote:

Heather: the paper man is here. You haven't paid the bill.

Lionel: Oh lord. I haven't had time to go to the bank.(they all go up). Does anyone have money?

Lionel: thank you Streaky. (Streaky has got out his wallet.)

Heather: and I need to go to the Asian shop. (Lionel looks appealingly to streaky, who counts out some more notes) **(extract 4: page 17)**

As a husband, Lionel should provide and fulfill the household needs, but when asked for money for groceries Lionel instead argued that he has not had time to go to the bank and ask for money in his Streaky.

3) A bad parents

Lionel is described as someone who cares to the poor, but Lionel is not a responsible father who should be a shelter of his children. On the text showed Lionel abandoned and did not try to grab his children. In addition, he is not trying to find his daughter who ran away from home. It can be seen on the dialog below:

Lionel: no. (pause). It's difficult. We don't have an address.
It's very hard on Heather. (shrugs). I must say, it is odd. I know so many clergy families where the children have gone. They seem to get very angry. Was it like that for you? **(extract 5: page 58)**

Tony: his daughter ran away. Have you ever talked to her?
She has a problem of alcohol addiction. She's not even nineteen. She despises him. She says he's given her nothing as a father. **(extract 6: page 65)**

Heather: lionel, you know its Alex's concert ?

Lionel: yes, absolutely.

Heather: you won't let him down?

Lionel: I may let him down. But I'm not yet admitting.
(extract 7: page 17-18)

Lionel also disappoint his son when she planned not to attend his son's musical performances. The figure of a caring father to his son very important, it affects the development of children. Lack of affection toward the child will cause the child rebelled, causing problems such as running away from home, the use of illicit drugs and so on. On the text showed Lionel abandoned and did not try to grab his children. In addition, he is trying to find his daughter who ran away from home. Although his daughter had grown up, but due to lack of affection, his daughter left

home and did not know her existence. Lionel is too busy with his ecclesiastical, he does not have time to corner his family. It also can be seen above when Frances ask heather if she ever met him at all and heather said she never once. This showed Lionel is an irresponsible father.

Lionel also disappoint his son when she planned not to attend his son's musical performances. A son is make a father as a first role model that should be an example. That's why it is important to a father pay lot of attention to his son, so he could grow as a strong individual and has a strong character. As a father, Lionel should pay more attention to their children and do not let them down so they can grow as a strong person and have a good behave.

4) Relying on others

The other bad side of Lionel are being too dependent on others to solve the problem. Instead of solving his own problem, he is asking somebody to solve his problem. As a man, it is fine for asking somebody's help, but as long as it can be solve by our own self, it should be better. For Lionel, before he tries to make his problem clear, he asking Bishop Kingston for help. It can be seen below:

Lionel: he gave me a promise. There's no problem. Gilbert gave me his word.(blows on his hand, as if to signal the problem being blown away). So there it is. Shadow boxing.(extract 8:page 32)

In the end, Bishop Kingston could not do much to help Lionel from get fired from his job because Bishop of South power is more powerful than him.

5) He is not sincere in his duties

As a priest, Lionel is have do his job without hoping something in return. However, he did his job half-hearted due to lack of compensation for his work, this led to a loss of confidence of the congregation of the church led to parishioners complain of his serves on the church.

Tony: yes. He's tired. Exactly. Lionel is tired because he gets no strength from the gospel. That's my whole point he's is tired because he isn't getting anything back.

(extract 9: page 48)

In extract 33 showed that Lionel not as sincere as described on the first half, along with the story running, the bad side of Lionel appear and has been found out by its own clergy friend. The dialog above is telling about how Lionel has disappoint many peoplele because of his quality of serve. Tony who does not agree with Lionel feel unsatisfied and tell this problem to his other clergy friends.

6) Bad husband

As someone who understood the religion, Lionel should be more responsible for his wife, rather than ignore it and is busy with his own world as seen on the quote:

Lionel: you see, I want in my study, working on my sermon. She fell in the kitchen. I heard nothing. It was so typical so when the ambulance come, I was ashamed to say, "well, actually, look, this is awful, I don't know how long she's been there..." **(extract 10: page 57)**

Then when she is sick, not being there for her and to stay for her, Lionel were busy playing chess with Frances and discuss the problem to Frances. As a good

husband, Lionel should keep his wife who was ill and was beside him. Lionel also supposed to talk about it to the heather, his wife and not to others.

7) Not entirely convinced work

Lionel is described as a man who holds onto his belief, however, after further reading and play logic, Lionel was not fully adhere to his beliefs. Lionel began to doubt what he is doing is right or not and act outside of what he should do. This can be seen in the dialog below.

Kingston: Is he a man of faith? (Harry looks down)

Harry: He is a man of conscience. (**extract 11: page 43**)

The dialog above tell about Streaky and Harry been asking by Bishop of Kingston regarding Lionel character. Harry's answer toward the question was not good enough to be said as a good parish.

2. The antagonist character protagonist character

a. Good Side Of The Rev Tony

Even Tony is describe as a bad person in drama. He is a sinner, bad temper, rush and disloyal, but actually Tony is a good priest who care about the parishioners. There are some good side of Tony as shown below.

1) Ambitious

Tony want the church to be full with parishioners so he can prove that the Crist is to bring peace to the people. Tony's ambition can be seen on the dialog below:

Tony: it's just tonight I want to work on a scheme i have. Which i want to put to the team. I've gone an idea for common worship, to try and involve the Catholics and Methodists as something. If we could get everyone together it would be the most incredible coup. It would really.... (extract 12 : page 5)

Tony: I want a full church. Is that disgraceful? I want to see the whole community worshipping under one roof. (extract 13: page)

As a priest, Tony really wanted the church filled with worshipers and wants the pastors carry out their duties seriously, an ambitious young priest, brave and has a faith to his beliefs. He is very concerned about the state of the church and care for the people who needs help as seen when he tried to meddle in Stella's problem.

Tony ordinary young man who just got enlightenment become a priest. Tony desire to be useful of his job is very large, Tony intending the church was filled with people, tony want further spread of Christianity to the people, and wants Christ bring peace to everyone.

2) Want to change to become better person Although Tony sinner in his past, but he's trying to be a good person who obey the religion and avoid sin. Tony tried to get out of acts that could harm his own conscience. It can be seen on the quote:

Tony: yes, that's right. (there's a silence. The grief is in the air). He makes us suffer. Through suffering we learn. (looks at her, then shakes his head, smiling to himself). How can I been so stupid? You used to try and find comfort in you.

Frances : try?

Tony : In your body. It was crazy. I realize now I was wasting my time. (extract 13: page 68)

3. The other side and the role minor character

a. The bad side of Heather

Heather is Lionel faithful wife who willing to stay with him when thick and thin. Heather described as patient and obedient wife to her husband. However there are some bad qualities of Heather that inappropriate to be emulated.

1) Irresponsible Mother

As a mother, it is Heather who plays a major role in raising and educating children. Mother is not only a place to tell problem in the heart but also a place to get a great affection. But like Lionel, Heather is not trying to find her son and daughter seemed to not care about her anymore. This can be seen in the following dialog.

Heather: Alex is studying clarinet. Lucy's in London.

Frances : Isn't in London

Heather: oh yes. (nods, vaguely). Somewhere in London
(extract 14: page 27)

b. The good side of role of Frances in the drama

Frances is one of the people who feel angry toward the clergy job because it has ruined her life. She felt that her family abandon her for the ecclesiastical and Tony go away from her because he felt guilt for what he had done. Otherwise, Frances is a smart and intelligent woman, she always use her logic when there is a problem, and not a selfish woman, where she goes to see Lionel regarding the trouble that Tony

face despite of having break up with Tony. The caring side also showed where she come to tell Lionel about the problem coming to him.

c. The good side of Harry and the relation with Lionel

A one of Lionel clergy friend as describes in the drama. Harry play an important role as Lionel's friend. Harry is a gay priest. It can be seen on dialog below.

Tommy: I wouldn't advise you to be aggressive. You're not in strong position.

Harry: In fact I am. (smiles and confident). You see my big strength is, I don't believe you. No friend of mine would have spoken to you. (extract 15: page 62)

. Although he is a priest who known as a saint people but there is also a bad side of each person. Harry play an important role as Lionel's friend, there is a moment that he stood on Lionel side when Bishop Kingston ask him if Lionel is a good Priest or not. When the journalist, Tommy came to ask him about the church, Harry give him nothing and stay quiet about the problem. This moment shows Harry is a loyal friend and will stand against the people who wants to ruined his friend. This is the good side of Harry.

d. The good side and the role of Bishop of Southwark

Bishop of Southwark is the one who wants to get rid of Lionel, so it is consider as protagonist character in the drama. But, there is a good side of Southwark describe in drama which are he is a strict person. He is not tolerating Lionel after warn him about what have the complaining on him. As a leader of the Priest, it is

something have Southwark should done in order to keep people to trust on the church. This is shows when he called Lionel to confirm the news. It is also seen where Southwark tells Lionel to immediately leave the church for his incompetence for doing his job as a priest.

e. The role of The Rev Streaky Bacon

Streaky comes up with the friend of Lionel who stands is his side when Lionel got a problem as seen in **extract 16**. He is one of the member of Synod which together with Harry looking for Bishop of Kingston regarding Lionel's problem. Streaky and Harry are his friend who find a way so Lionel didn't depart from the Church.

f. The role of Bishop of Kingston

Bishop of Kingston is a person who promise to help Lionel to look at his problem, it can be seen on **extract 8**. He promised that he will help Lionel in term of his renewed contract a couple years ago. He tried to convince Bishop of Southwark regarding Lionel contract, but because of the problem which Lionel make cannot be tolerated anymore by Bishop of Southwark

g. The bad side and the role of Stella Marr

Stella describe as a black women who suffering from violation of his husband. Despite of her obediently to her husband, she still has a bad side of her such as can't stand alone. Being violated by her husband, instead of running away, she choose to stay by her husband side. She said that she don't have any place to go anymore.

The role of Stella in this drama is to show how Lionel conduct his parish. When Tony found them in the room while chatting about Stella problem, at the time when Tony arrive, Lionel sent her away and give her a pray but in very low key. Tony become suspect of Lionel ways to conduct the parish leads to the decreasing of parishioners in the church.

h. Ewan Gilmour

Ewan is a jobless gay who go to find Harry for job. There is a scene that Ewan were approached by a journalist for asking about the rottenness of the priests, but he failed due to Ewan's loyalty to Harry.

Ewan figures as a person who revealed that even in a church, the priest also a human being that needs love. And Harry is also needs love whether it is not a normal love of being homosexual. It shows that not all person who in clergy as saint as in the reality, they hide a lot of rotten side on it.

i. The role of Tommy Adair

Tommy is a journalist who investigate the church, when he came to Ewan to find information about the member of the church but he gets nothing from him. Tommy roles is to show the loyalty of both Harry and Ewan.

Pastor or Christian religious leaders are the people who trusted to perform religious rituals or cleansing of sin. They are the ones giving advice to the adherents of Christianity, Lionel describe as a devout religious pastor, dedicated to his work as

a pastor, responsible for the family and care for his people. It described previously is privilege of that opposition.

G. Discussion

Text is not restricted in single meaning or interpretation. Even deconstruction rejected the common old structure (Endraswara, 2011: 169). In this case, the common in which the researcher takes as examples are: 1. Protagonist is always considered good, impeccably, and should be a role model. 2. Antagonist which has always been considered bad, despicable, and should not be taken as a role model. 3. The main character is considered more important than the additional figures. The researcher found that the protagonist character also have the bad side of it and so on the antagonist character.

The first step of deconstructive analysis is locating the opposition. It is obvious there is an opposition in the drama. The researcher take Lionel and Tony as an opposition. Lionel as the protagonist character and Tony as the antagonist character. In the drama, Lionel described as a kind Priest who running a communion in a church in London. He has three more friend who at the same clergy group include of Tony, Lionel is trusted by his friend Harry and Streaky as a loyal and sincere priest. Tony is described as a bad temper person, a rush young new priest and a sinner due to his affair with a women who are not his wife. Tony does not agree after seeing how Lionel conduct the communion. He felt that the way Lionel do his job caused the people have no faith in church anymore. So Tony was taken by Bishop of Southwark to be an alliance to get rid of Lionel from the church. Bishop of

Southwark who also don't like the way Lionel conduct his job scheme a case against Lionel by using Tony as his witnesses. Researcher found that the opposition in this case is between Lionel as describe as a kind priest and Tony as a disloyal friend.

After locating the opposition, the second step is determining which member is privileged. From the character described between Lionel and Tony, the researcher has to find out which member is privilege.

As known in society, a man who working in the church is full of kind people, also can be said as saint people who doing a job in god behalf. Lionel is a mid-fifty priest who delivering a sermon in the church is known as a kind person. It is also describe in the drama that Lionel is a principle in an elementary school. He was also make a community to hold a mental disease people who was kick out from the hospital. His Friend, Harry and streaky also go to find Bishop of Kingston to help Lionel regarding to renewed Lionel's contract with the church as a clergy there. While, Tony is a young new priest who has affair with a woman that of his wife, he also a bad temper and rush person. Tony is trying to protest on Lionel due to the way he do his job. So tony is considered as a bad friend and a sinner which described in the drama.

Until now, the researcher can conclude that Lionel is the privileged member. Tony is just a young priest who doesn't know yet the way how people in the church doing their job.

People have different view about their life. Having different view, they will have different goal. Different view and goal will influence the way they think and

will lead a different way in reaching their goal. The difference above often make a misunderstanding even conflict among them. Therefore, we cannot judge someone whether he is a protagonist or not without considering some reason. We have to look from which point of view they live their live. Those different point of view drive us to create different interpretation from the common one. Thus, it is very possible to reverse and undermine the hierarchy of opposition.

In the findings above, even though tony describe as a bad priest, but he also have a good side and reason why he wants to against Lionel. Tony has found that Lionel is doing his job in very low key. He suspect that the way he conduct the church is the main cause why the church are empty. The parishioners have lost their faith on Lionel due to his halfhearted way in running his job. Besides, Tony has felt guilty for his affair with a women who is not his wife despite of himself as a priest who is a representative of god. So he wants to get out from that circle of sin. He is also wants the church to be full with parishioners and worshipping god under a same roof. Despite his bad side which describe as an antagonist character, he is also has a good side of his character.

Lionel which consider as a protagonist character is also has a bad side of him. The way he running the communion is halfhearted leads to complaint of the parishioners to Bishop of Southwark. Lionel is acting like that because his contract with the church is almost done and won't be renewed anymore, so he has lost his faith on conducting communion in ten church anymore. This thing is a matter that Lionel should done as god servant who gives enlighten to the people. He should

doing his job without hoping something in return. Besides, his daughter is running from home and got an alcoholic addictive. As a father, he should responsible to take care of his daughter and give her more love so she won't fall into the wrong way. When his wife is sick, he doesn't know that until his wife fell down and got bring to the hospital. This shows that Lionel is not a fully good person.

Dismantling character, not only in the nature of the characters, but it can also be done by looking at how the character determining the story. In dismantle character, the researcher merge the border of the character, character seen as a side figures or not a role figures. In other words, after the deconstruction then there is no more major and minor characters and no longer the protagonist and antagonist.

Based on the function, additional character and the central character merged into the designation of the character. Additional character that had been considered not too important to become a very important figure, to strengthen the reason, it raised a new possibility if the character is not in the story

In conclusion, each character have a good and bad side that the reader should consider. Not all the protagonist character is as good as described in a text but also have its own bad side that if we read carefully will appear in the text. The main and minor character is also have its own role in the text, if the minor character is gone, they would not be a main character and if the minor character is missing, the story would not be complete. Deconstruction analysis find out the neglected term and the marginalized term that ignored by the reader, then bring it to the surface so the reader not only just focus on the central meaning of a text. So every part of the text are

important and deconstruction erase all the opposition such protagonist- antagonist, main- minor character border and come up with the new concept that all character consist of good and bad side, main and minor character has a same important role in built the story.



CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Deconstruction analysis has merge the limits created between the protagonist-antagonist and side figures. Every character is a character, no consideration as protagonist or antagonist character anymore. The protagonist it also has a negative side, and so do the antagonist character, it also has a positive side which is could be consider a role model. In other words, a character in the *racing demon* drama is just like the people in the real world that has the nature of good and bad, advantages and disadvantages.

Also the main character and an additional character, we can not ignore the character although these characters do not always appear in the story. No matter how small the role of character in the story he still took part in building the story. If one of the characters removed, it will give new possibilities that will change the flow the story. New possibilities will also appear if one of the characters perform different actions than what is told.

B. Suggestion

Based on the conclusions above, the researcher suggested to:

1. The researcher suggested for the next researcher who will make the similar research about deconstruction can use the others topics to be analyzed.

2. The researcher recommended that the readers can analyze the other types of literary work also to be analyzed and related to the others aspects. For example, the conflict deconstruction, analysis of sosiology of literatue, structural analysis, etc.
3. The researcher hoped that through this thesis, the reader is able to know more about characterization and the deconstruction of the character like shown in literary work such as novel, drama, prose, poetry, etc.
4. Finally the researcher suggested for the students of English and Literature department whom want to analyze the other aspect of literary work in by using deconstruction, so the other are able to know other aspect of deconstruction represented in literary work.

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Appendix
Racing Demon by David Hare

Characters

Clergy

The Rev Lionel Espy

The Rt Rev Charlie Allen, Bishop Of Southwark

The Rev Tony Ferris

The Rev Donal ‘Streaky’ Bacon

The Rev Harry Henderson

The Rt Rev Gilbert Hefferan, Bishop Of Kingston

Laity

Frances Parnell

Stella Marr

Heather Espy

Ewan Gilmour

Tommy Adair

Waiters, Synod Members, Etc

Act one

Scene one

Reverend lionel espy is kneeling on the ground. He is in his fifties with a bald head fringed with white hair . he wears a black cassock. He is adressig god

Lionel : god. Where are you? I wish you would talk to me. God. It isn't just me. There's a general feelings. This is what people are saying in the parish. They want to know you are. The joke wears thin. You must see that. You nevr say anything. All right, people expect that, it's understood. But people also think, i didn't realie when he said nothing, he really did mean absolutely nothing at all. You see, i tell you, it's this perceptual absence – yes? – this not being here – it's of us down. You know? Is that unreasonable? There are an awful lot of people in a very bad way. And they nee something beside silence. God. Do you understand?

Scene two

*The garden of southwarrk palace. Southwark is in his sixties, a **tall** laconic figure, his black hair pressed againts his skull. He is leading lionel out of the house into the garden.*

Southwark : Lionel, it's always such a plesure to see you.

Lionel : what a wonderful smell.

Southwark : Indeed, my wife lways friesh his fishcake in duck fat. It's not just taste. I improves the texture as well.

Lionel : Goodness

Southwark : its funny, yesterday you know, we had the salmon. And there's no denying poached salmon's very nice. But all the time I was thinking, when do we get the fishcakes?

Lionel : Ah yes (Lionel stands a moment, waiting)

Southwark : same with lamb. A leg of lamb is also very nice. But isn't the whole point that next day you have shepherd's pie?

Lionel : yes. Yes., well I know what you mean. (Lionel wais, confused. But southwark seems oblivious)

Southwark: and your wife? Heather? She cooks?

Lionel : yes. Yes, frequently

Southwark: good. (southwark looks at him a moment.) lionel, I suspect you sense the reason for this meeting . .

Lionel : No, tell me

Southwark : we go back to a very long way. After all, your whole family . . . your father instructed me at Cuddesdon . . your uncles . . your brother . . where is he?

Lionel : Mombasa

Southwark : Your grandfather, deans of St Paul's. He stood on the steps watching the bomb fall. Espy is one of the great clerical names. But I have had rumour of some stirring among your parishioners. (a pause). It's difficult , Lionel

Lionel : Please, you must tell me why.

Southwark : There is an element in your parish which is unsure of you. They've begun to doubt you. Maybe question the power of your convictions.

Lionel : Anything specific?

Southwark : Extremely specific. They're not sure you still believe in the rules of the club (Lionel looks at him at the moment). I don't mean to upset you.

Lionel: what parishioners are these ? it's a largely working- class parish. They are my ministry. I don't have to tell you. Charlie, Christ come to help the poor.

Southwark : I know your views.

Lionel : but there is, I know, a small middle-class rump . . .

Southwark : Not that small . . .

Lionel : a rump regular communications who've been coming to the church for a very long time . . .

Southwark : they have

Lionel : and since the poor are not given to visiting bishops' palaces, I assume the complaint is from them? (he looks, but southwark doesn't answer). All right, you can't say . . .

Southwark : they' not very happy.

Lionel : why dont they come to me?

Southwark : something in your manner?

Lionel : oh really?

Southwark : yes (he takes a look at Lionel, but Lionel is deadpan). We are talking about the way you conduct the service of communion. This is the problem. It's only an impression, nothing more. I do have to ask you if you're still interested in the sacramental of your work. (there is a pause)

Lionel : sometimes I'm impatient . . .

Southwark : uh- huh . . .

Lionel : perhaps there are time when that comes across.

Southwark : I'm afraid it does.

Lionel : you know the situation. It is fairly desperate. In our area I wouldn't even say the Church was a joke. It's an irrelevance. It has no connection with the most people's lives. A lot of people are struggling to live a life at all. Now i feel we should be humble bout this. Our job is mainly to listen and understand and serve them.(shrugs slightly. Perhaps, with time, I do find tht more important than ritual.

Southwark : Yes. Can the twho be devided like that? (looks at him beady, his manner changing). After all , what are we? Lionel? what is Angelycan Communion? It's very loose church. I don't have to tell you, we are agree on very little. Almost nothing. Start talking ti iur members and you'l find we holda thousand different views. Only one thing unites us. The administration of sacrament. (pause a moment)finally that's what yu're there for. As a priest you have only one duty. That's to put on a show.(Lionel is looking at him toughfully)

Lionel : do you really think that?

Southwark : doesn't matter what I think. Does it? That's the wonderful thing. We're not talkin about opinion. We're talking about authority. History. What the Church of England is. It's desparate boy hed together by common liturgy. (Lionel looks at his mistrustfully, deciding how frank to be)

Lionel : charlie, to me. Crist is in our actions. Don't you think some of this other stuff just puts people off? (Southwark looks satisfied, as if he's got o the heart of it. Then he shrugs)

Southwark : well, there you are. That's your opinion. However, the facts is you are a riestrt. Give communion. Hold service. Offer the full liturgy. And look cheerful as you di it. The people you call middle class are entitled to that. I don't call them any class. I call them believers. And, let's not be careless of them. (he is suddenly quiet). It seems to me they're entitled to a little respect. (waits a moment). For the rest, by all

means, come and discuss your view with me. Happy to. I do it all the time. With all sort. But, Meanwhile, please, fulfil your job description. Keep everyone happy. (there's a pause). There I've said it.(calls from his chair, not moving.) Beatrice! (turns back). Now we'll have lunch.

Scene three

Frances's living room. A flat in south London. Frances parnel is thirty, blonde. She is lying o the floor, covered by a sheet. The reve tony ferris is younger that she is, sitting on a hard chair, at the end of the sheet. He has a loose- fitting modern suit, an a dog collar.he has wavy black hair and fresh, open face.

Frances : what happened then?

Tony : oh, you know. Have I never told you?

Frances : no. (they both smile)

Tony: I was just a boyfrom the provinces. This way was my first trp to London. I was only sisteen. I was incrediblylonely. I was thinking, all right, il'm frightened, Im on my own, what would help would be if i could buy a smallerucifix. This was in oxford street. There was a gift shop. I talked to the girl behind the counter. 'I think I've seen one,' she said. She seemed a bit puzzeled. So she wnt to the bact . then when she came out, she had a couple she sail,' oh, I don't think you'll want this one. It's got a little man on in.'

Frances : yes (they laught). That's funny

Tony : I mean, where had she been all her life? (he looks down at at her a moment). Are you going to get dressed?

Frances : (Smiles). If yu like. Does it make yu uncomfortabl?

Tony : No.

Frances :You always dress first.

Tony : Lot to do.

Frances : Do you have time for pizza?

Tony : If you hurry (she gets up, gathering the sheet around her. She goes out to change. Tony is thoughtful, not moving from his chair he calls through to the bedroom.)

Tony : It's just tonight i want to work on a scheme I have. Which i want toput a team. I've got an idea for commonworship, to try and involve the Chatolics and Methidists as well. I wanted to start with a day for World Peace. Or something. If we could get everyone together it would be the most incredible coup. It would reall . . . (frances has come back in. She has pulled on jeans and a shirt. Tony stops speaking when she re- appears, as if censoring himself.

Frances : what?

Tony : No, then i thi we'd really get people talking. Christ wouldbe bamg in the centre of the thins (frances moves accros the room and ges a hair- brush. She starts brushing her hair . tony, still in his chair looks down.) I'm sorry

Frances : No.

Tony : I can tell what you're thinking.

Frances : It's always Christ. We're alone. We make love. We have a little time. (smiles). And then Christ enters the room.

Tony : Yes. Well he's there. He's always with us.

Frances : I alway pretend you're o different from anone else. But you are. You always bring your friend to the party.

Tony : I can't help it

Frances : I know (they both smile. She crosses the room to put her coat on, aesily running her hand and accros his bac as she goes). And is he coming for a pizza ?

Tony : Inevitably.

Frances : And will be staying here tonight?

Tony : He will. But I can't.

Frances : Oh, really?

Tony : No. Didn't i mention my aunt's coming down> (shelooks at him a moment.)

Frances : No. You forgot.

Tony : Yes. Aint Ethel. She's ridicuslously proud of me. I think she'd have prefered a nice smart parish n Surrey. But I explained I had to have challenge of somewhere really difficult.

Frances : And when's she coming?

Tony : Oh, you know. This evening.

Frances : Mmm (she stand a moment, her coaton. She 's ready to go. Tony doesn't get up)

Tony : Its getting rather late for my meeting. I think I'll ski the pizza. Do you mind?

Frances : How long have you been here? Forty-five minutes?

Tony : yes. I'm sorry. (looks down again). It's very wrong. (she looks at him a moment, then starts to move away.)

Frances : well, certainlyit doesn't make me fell very valued . .

Tony : I know.

Frances : Is Aunt Ether really coming?

Tony : Why do you say that?

Frances : Because I can tell whn you're lying. (Tony is very subdued.)

Tony : Yes . tomorrow she is . (Frances is very still)

Tony : Look, I'm sorry . . .

Frances : It's all right. I don't want an explanation

Tony : No, really

Frances : I'd rather no. It'll be humiliating. For both of us.

Tony : I'm going to feel rotten. In fact I do feel rotten already. Unless you let me share what I think. (waits, but she says nothing). I mean, I know this sounds terrible, but the fact is , our relationship . . . well, we understand. It's a caring loving relationship, with some eventual purpose. It's in the context of . . . well, of our future. Of one day marrying. I mean we've sort of joked about it. But I think that's what we've both thought. Haven't we? (he pauses. She doesn't answer). I mean, you know I would never . . . the physical experiences, I mean you understand it's always in the context of long-term commitment. And which is terribly exciting

Frances : But? (He looks at her mistrustfully)

Tony : I have been getting worried how it may look to the rest of the world. (gets up quickly and stifles her reaction). I mean, you don't have any hang- ups. Personally. The biblical evidence is pretty inconclusive. We all know. We have advance. Paul wasn't Jesus. You can read the bible either way. All that so- called Christian morality, we understand it can be too narrowly interpreted. It's a question of what feels right in your heart. And with you it's always felt right. I promise you. I believe in the expression of God's love through another human being. In a serious context, it's good. But lately I don't know . . . it's made me uneasy

Frances : Uneasy in yourself?

Tony : Yes. Partly.

Frances : Or uneasy for what the Bishop might say?

Tony : (indignant) you know that's not fair

Frances : isn't I can see you're frightened. I'm not sure why. Either it's your conscience, or else you just don't want to get caught. (walks across the room and gets his raincoat). You'd better go. You'll be late for your meeting.

Tony : I can't go.

Frances : Why not?

Tony : Don't be ridiculous. I've told you my side. I've tried to communicate my thoughts

Frances : Well, you have.

Tony : But what do you think?

Frances : Nothing. (Shakes her head). Honestly, I have nothing to say (Tony stands. He is gentle now)

Tony : Frances, please say.

Frances : Why does it matter? You've come this far without talking to me. It had to be dragged from you as it was. I feel I'm no longer even part of this. You've started not to look at me. Aren't I irrelevant? Aren't you in an argument with God? (hand across his coat). Here's your coat. (stops, close him now). And look – for the record – I didn't make love in any 'context'. Whether that may mean. I made love because I wanted you. Is that really such a terrible idea? (he smiles, a warmth suddenly reappearing between them). I like your innocence. You came up from Bristol, you were a Christian. All right, I got over that. Because your faith was fresh. It was simple. You managed to be a normal person as well. Yes, well exactly. It's high compliment. After my childhood. (turns away). But it's over.

Tony : No, Frances. I'm not saying that.

Frances : No, I am. You've got the bug. I've seen it before. (shakes her head, quiet now). All you want is to carry the Cross.

Tony : Not at all. Look it's just . . . it's terribly complicated. It's team ministry. There are three churches. We try to minister to the whole area's needs. It is very exciting. It's also demanding. So anything that . . . (pauses, disastrously)

Frances : that what?

Tony : I don't know how to put this . . . anything that dissipates my energy . . . (Frances is suddenly furious)

Frances : I think you should definitely leave. (but Tony rides in on top of her, confronting her at last.)

Tony : It was exciting. It was wonderful. You know. All through ordination. No question, it was you who got me through. After everything. In every way, it was just tough time. 'am I worthy? Am I really up to it? Fulfilling God's mission on earth? I found being with you in the evening was restful. It seemed natural. Just to walk on common . listen to your office gossip. All that advertising stuff. Not thinking about theology. But it's got harder since then. (looks at her anxiously). I've got frightened of drift. I want to be purposeful. Look where we're working . it's nowhere. It isn't Brixton, it isn't even Kennington. Basically it's just a horrid great road surrounded by council estates. With thousands of people whose lives could be infinitely richer. It's my job to give them some sense of joy. How can I get on with it unless . . . unless your own private life is sort of cleared out the way? (she just look at him). At the moment it's messy. When I wake up, I think, today's the day I shall see her . of course I'm thrilled. But also I feel a kind of dread. It raises questions. It's feeling in my stomach. (shakes his head). I'm not sure I can afford that any more. (Frances is very quiet).

Frances : No

Tony : You've been so good for me. You know I'll always want to be friends.

Frances : why is there one word you're frightened to use?

Tony : which one? (frowns). What word?

Frances : I'm not a Cristian, so it doesn't frighten me

Tony : I have no idea what you mean.

Frances : (smiles) the word is sin. Why don't you use it? You've been sinning. (he looks at her, silenced). Well, isn't that what you think?

Scene Four

Lionel's sitting room in a Victorian terraced house in South London. At one end Stella Marr is sitting by herself on a hard chair. She is black, in her mid- twenties. She is in evident distress. She sits a moment, waiting. Then Lionel comes in carrying a box of tissue , which he offers gently to her

Lionel : I brought you these.

Stella : Oh, thank you. (she takes one. He stops down and puts the box on the floor beside her)

Lionel : I'll put them there. They're beside you. Now please tell me what happened next. (she waits a moment, recovering, then starts)

Stella : Well after I go out I was feelin' terrible. So I started takin' these pills.

Lionel : Who gave them to you?

Stella : A doctor. Idunno. I never seen 'im again

Stella : The same doctor?

Stella : Oh, no. I din' never met that doctor. (Lionel nods)

Lionel : I see

Stella : they just let you in , there's a nurse, and then they knock you out. Then you wake up and its over. 'cept me it wa'n't.

Lionel : What do you mean?

Stella : I 'ad to 've another one. They 'en't done a proper scrape.

Lionel : Uh-huh (pauses again, waiting). Where was this?

Stella : Lewisham. I didn't understand it. They said they couldn' find it. So they 'ad to take another look.

Lionel : yes. How long between the two?

Stella : oh, it was a Monday. Monday's the slow day, it's the only day they'll let me off. (begining to cry again). So it was Monday, then Monday

Lionel : I see. Two Mondays

Stella : We'ad to pay twice

Lionel : who paid?

Stella : My'usband. 'E got money. 'E jus' din' wanna 've kids. (crying now). The second Monday hey foud it, then they threw it away. (lionel watches). I might 'ave coped, you know. 'Cept 'e gets soangry. Now I cry all the time. That's what drives' im mad. 'E says, will you never stop cryin'? an' i say, I'd like yo, I can't.

Lionel : Can you go somewhere else ? do you want to leave him?

Stella : I a'n't got no money. I'v nowhere to go. (looks at him noe). What doe the Churchsay?

Lionel : what does it say? About abortion? (pauses a moment, very quiet). Abortion is wrong. (then he looks at her, unapologetic)

Stella: I couldn't 'elp it

Lionel : I know. I'm not saying you were wrong. You had no choice.

Stella : I don' wanna leave him.

Lionel : I know. And also it's a marriege. We want your marriege to last. Is there a chance your husband might came and see me? (shee looks at him mistrusfully). It's a stupid question, I'm sorry.

Stella : I told my friend at work, she said, why go and see a vicar? You don' even know 'im. What can 'e do?(Tony appears at the door, suprisd Lionel's not alone)

Tony : Oh Lionel, am I interuoting?

Lionel : Tony, it's all right. (but Stella has already begun to get up). We're just going to ray.

Stella : (alarmed) What?

Lionel : Shut your eye. (he close his own, leaving her with no choice. Tony does too)

Lionel : o God, who understands everythings, please be good to Stella here. She needs love. Make her pain ledd and give her the strenght to bearit. Through Jesus Christ out aLorf. Amen

Tony : Amen. (they open their eyes. There is a short, charmed silence, like a spell)

Stella : Will that help?

Lionel : I dont know. It can't do any harm. (he gets uo to say goodbye to her).i'lll call by your salon. I haven't much hair. But you can cut it

Stella : oh, I ony wash

Lionel : Yes, I'm sorry. I wish I had more. (he fingers the fridge at the back of his head. Then takes her hand). I don't know if God'll help you. But now you do have friend. You have me this house is always open. Whenever you're lonely.

Stella : Oh, I see. Is that it?

Lionl : Yes. (Nods). That is the service

Stella : Oh. (Stands a moment, uncertain). Well, thanks very much. (he smiles at her as she leaves. Then turns his attention to the piles of duplicated papers on the **table**)

Lionel : Tony, hello, I apologize, the clock overtook me.

Tony : What was that all about?(Lionel throws him a brief disapproving look)

Lionel : Will you give me a hand? I've cyclostledal this stuff.

Tony : Sorry. Breach of confidence. (but he doesn't move to help Lionel with all the paperwork. He waits). It's none of my business. I'm just interested . I've been thinking a lot about how we handle things. Did you know her?

Lionel : No

Tony : Is she a churchgoer?

Lionel : I wouldn't think so. She just dropped by for help. (tony nods. Lionel works, sorting papers into piles)

Tony : I mean , I don't know what you'd been saying before I came in.(Lionel starts staple A4 sheets together. Tony watches). I tell you , it just occurred to me . . . I could see she was in distress.

Lionel : she'd had a very bad experience.

Tony : you did say a prayer, but it was very low key.

Lionel : Yes.

Tony : No, my question is . . . I know the theory, I know the theory of let them come to you', 'don't judge' . . .

Lionel : That's right.

Tony : but is it deliberate you never mention the Bible at all?

Lionel : If I give her a Bible, her husband will find it. If he finds out she's been to see me, he'll get even more hostile. The marriage is in trouble already. We don't want to make it worse by making him feel the do-gooders are all ganging up on him

Tony : Goodness. (nods) .You have to think off everything

Lionel : Yes. You'll get used to it

Tony : so what will happen to her?

Lionel : I don't know. (turns helplessly). I can call the social services. You know the mess they're in. And you say that? There's a young woman hooked on antidepressants who's living in fear of her husband? You know what they'll say: ' so what else is new'? Or else they'll refer her to doctor. Well it's the doctor who gave her the pills. All they'll do now is refer her to someone like me. And so on. For ever.

Tony : Lionel, isn't it . . . I'm just asking question . . . isn't this the perfect moment to tell her about Christ? (Lionel looks at him, as if for the first time really taking him in). Look, please don't think I'm interfering . . .

Lionel : Not at all . . .

Tony : I'm not . but you're the team rector. Do we need a team policy?

Lionel : I'm not sure.

Tony : To deal with exactly this kind of case?

Lionel : Stella is nt a case. She's a person

Tony : Naturally.

Lionel : And there's something distateful in what you're suggesting. I don't ap? I meanprove of cashing in on people's unhappyness. It's very dengerous, because someone is in grief to think, ' oh, good.' We're not salesmen. We don't look at people's sufeering and think, ' oh, this is excelent, now we've got a foot in the fdoor'. (he looks at Tony, new checking the vehemence of his tone). Whatever we are, we're not ambulance chasers. If the need is there, it will show.

Tony : but what if it doestn't? I mean, whwat are we telling her?

Lionel : I'm not telling her anything. I'm just hoing she'll come back. Perhaps when her husband's more rational. And then one day she'll find life is easier with a religious dimension. (sits down, his papers in front of him. Then, quietly). Or, on the other hand maybe she won't. (tony is looking at him, socked, when they are interrupted by the rev donal ' streaky' bacon. He is in his early forties, in a duffel coat with bright orange reflector pads and bicycle clips. He also carries bicle knapsacks. He is very cheerful and outgoing, in glasses and with a thick shock of hair)

Streaky : Hello!

Lionel : Hello, Streaky.

Streaky : can anybody tell me? Aren't cyclist peeople? Hello, Tony. (bends down to remove his clips). Tht's why I'm late

Lionel : you cycled in the rush hour? You're crazy

Streaky : Lorries behave asif you don't exist. It's like going down canyon. High wall on that side, high wall on the other . . .

Tony : I wonder, do you mind if I say . . . (lionel looks up, catching this, but Streaky is taking his knapscks off and putting on the table, oblovious)

Streaky : I could have been deaded. Like Neddy Seagon. Or was it blue bottle whowas deaded? I can never remember.

Lionel : (Quiet , authoritative) It wasn't Neddy Seagon

Tony : I'm Sorry, Streaky . . . (Streaky stops, realizing he has interrupted something) It's just you walked in right in the middle of things.

Streaky : Oh lawks, have I really ? Is themeeting ? did you start without me? Where's Harry? (In comes The rev Harry henderson, who has big McDonalds'bag full of tes and coffiees and apple pies. He is smooth- skinned, smooth- voiced, short and dumpy, in his mid fifties, in a green tweed jacket and grey flannels)

Harry : Harry's here

Lionel : Fine

Streaky : Good to see you, Harry

Harry : Delighted to be here. (he starts distributing the contents of the big paper bag). Goodness, what a day!.

Harry : delighted to be here. (he starts distributing the contents of the big paper bag) goodness, what a day!

Streaky : me too.

Harry : tea for you

Streaky : thank you

Harry : and guess what I'm doing tonight. We are calling in the diocesan exorcist.

Streaky : gosh. Lucky chap.

Harry : I know, I'm terrible excited. I have never done one. I have had to look up the service. (Lionel carries on sorting his papers. Tony is watching, still.)

Streaky : I must say, I'm rather jealous.

Harry : I know, it's a West Indian lady. With a lot of definite nocturnal movement she asked me to stay the night actually. But I refused.

Streaky : very wise.

Harry : I'm going to be shattered if something actually appears. (he smiles and hands tony a cup of tea) here you are, tony.

Tony: oh thank you.

Harry: are you all right? (He stops, puzzled by Tony's manner)

Tony: no, I'm fine. It's silly.

Lionel: (looking up) please go on tony.

Tony: no, it is just No it's nothing... before you both arrived, Lionel and I were having a discussion.

Harry: oh I see. (Tony is looking across at Lionel. Harry waits, confused by the silence) what about?

Tony: we were discussing how much we should be pushing Christ at people, and how much they should be left to find him for themselves. (There's a silence. Harry nods)

Harry: uh-huh

Lionel: yes, that was it.

Streaky: gosh, well, that's a curly one.

Lionel: yes, well, you might say.

Tony: no, I'm sorry, this is the wrong moment.

Harry: there isn't any problem. That's what we are here for. Surely we can talk about things? (he frowns, puzzled at tony unease. He looks round the three others. Tony nods)

Lionel: surely

Tony: it's just... look, really, I have no wish to criticize. It happened. I burst in on Lionel at work. There was this woman. Frankly, I watched her. I think she was fairly surprised. She'd come in, off her own bat, with a problem. We just said a prayer and sent her away.

Harry: well?

Tony: well nothing. It's fine. As far as it goes. It's just... the churches are empty. (He shrugs slightly. No one replies. Lionel, who is impassive)

Streaky: got you.

Tony: look, we work hard, for goodness's sake. We are at it all hours. Perhaps we work so hard we have no time to stop and see what's happening. The statistics are appalling. We feel we've had a good Sunday if between us we attract one per cent. One percent of our whole catchment area. All right, I know this is terrible vulgar, numbers aren't everything. It's the quality of the experience and so on-but I would have said, "look madam, actually next Sunday we will perform an act of worship which it might do you some real good attend. (The frown at this, thoughtful)

Streaky: mmm, well, it's possible.(tony waits, then getting no response burst with frustration)

Tony: I want a full church. Is that so disgraceful? I want to see the whole community worshipping under one roof. I'm the junior member, this is my first parish, I have no right to bring this up. We can go about our business, we can look at our schedule, but really if in three years we don't fill the churches on Sunday, I'm sorry, then I think we'll have failed. (there is a silence. Streaky looks cross from his tea)

Streaky: what do you say, Lionel?

Lionel: me? (Frowns. Coming out of a dream) oh, I was thinking... I saw Charlie Southwark

Streaky: golly. How was he?

Lionel: unchanged

Streaky: good scoff?

Lionel: fishcakes

Harry: his wife's a very good cook

Lionel: yes, I know. He told me.

Streaky: you missed out with fishcakes. I had grouse the only time I went. I'd never had grouse.(chuckles happily)isn't it something? Being a bishop,eh?

Tony: what did he want?

Lionel: Charlie? (Looks at him a moment) that's why I mentioned it. I was thinking, where have I had this feeling before?

Streaky: what, you mean with the bishop?

Lionel: and with tony. You give me the same feeling. (He now looks at tony very directly)

Tony: what feeling? (Lionel is very quiet, as if the others weren't there)

Lionel: forgive me. It's like I'm being pulled into line. (Heather espy comes in. she is in her early fifties, but has adopted an older look. Skirt and cardigan, her hair prematurely grey)

Heather: the paper man is here, you haven't paid the bill.

Lionel: oh lord, I haven't had time to go to the bank (they have all got up) does anyone have any money?

Streaky: I have got some.

Lionel: thank you streaky. (Streaky has got out his wallet)

Heather: And I need to go to the Asian shop (Lionel looks appealingly at streaky, who counts out some more notes)

Tony: How are you, Mrs Espy?

Heather: Oh, I'm very well thank you, tony (takes the money) Lionel, you know it's Alex concert?

Lionel: yes, absolutely

Heather: you won't let him down?

Lionel: I may let him down but I'm not yet admitting it. (She looks at him) please, I shall try, thank you darling.

Heather: I will see you all later. Are you staying for supper? (Streaky looks between them all)

Streaky: we will see. (heather smiles and goes. Lionel has already shifted his paper into piles, and begun distributing them)

Lionel: let's think. Now, where are we? A schedule for everyone. I've had to shift some visits for the sick.

Harry: thank you

Lionel: streaky, if you could do a couple of extra home communions, then I can do the hospital on Wednesday afternoon.

Streaky: yes, gladly.

Harry: look at this. He hasn't left me a single empty square! (shake his head at the schedule). Will I ever get my nice parish in the country?

Streaky: you'd hate it.

Harry: I don't know (Lionel slaps down another load of paperwork on the table)

Lionel: bumf. (more) bumf. I must say, I sometimes think that if the Lord Jesus returned today, the church of England would ask him to set out his ideas on a single sheet of A4. (Streaky has got up and is now undoing his knapsack)

Streaky: oh listen, that reminds me, I called by church house on the way. (piles of pamphlets on the table) a gross of mission in the city. (hold up another) the art of prayer in a divided society. Look, it's called not on your knees. Here's another. Not strangers but pilgrims. (he is looking at the cover, and laughs.) I haven't the slightest idea what that means. You can read it on ghostwatch. (he turns to harry, laughing. Harry takes it. Lionel is now assembling papers of different colours for committee meetings, which he begin to hand out).

Tony: look, I'm sorry, are we going to talk about what I just said?

Lionel: if you like. (he looks up from the table. He is very mild)

Tony: it doesn't matters. (smiles, holding another batch of paper) in a way, I think, tony, this matters more. (gets up and walks across to him, offering more paper, very quietly.) pink? And do you have a green? (Tony takes them and goes to sit down, rather sulkily).

Tony: so what did you think to my criticism?

Lionel: what you saw was an exercise in pastoral duty. Everyone does it differently. In my view, that's fine. As long as you do it from the heart, In a way which is unforced and that suits you, then there is no problem. The problems start when you step out of character. That does no good at all. (Smiles). I saw a black preacher- a woman- just the other day, stop at a bus queue. She couldn't resist it. There hadn't been a 2B for hours. And she just started telling them that Christ was their savior. I admired her. That's her style. There is nothing wrong with it. Far from it, it's wonderful. (looks across to Tony) but if I didn't it, it would be wrong. (he shrugs slightly, the matter closed, as Tony frowns, uncomprehending)

Tony: yes, all right, but you can't just be complacent.

Lionel: I'm not.

Tony: we are in a team, we must have something in common.

Lionel: we do.

Tony: well, what?

Lionel: a desire to help people.

Tony: and?

Lionel: a belief.

Tony: yes, are making that clear? (Lionel looks at him, as if there is no answer to his) and in what?

Lionel: in God everlasting. As I understand it. And in his son, who came so that people might know God was close. And in the holy spirit. Who of the three always seems to me much the most mysterious. Much the shadiest, as you might say. (he smiles, and streaky and harry smile too)

Streaky: yes. (Tony looks between them, bewildered by their shared humour)

Tony: but does anything else hold us together?

Lionel: Of course. I'd have thought that was obvious.

Tony: not to me (Lionel smiles again, streaky looking down as if he knew the answer)

Lionel: why, tony, surely the fact that we are friends?

Scene Five

Church. The REV TONY FERRIS is kneeling, praying to God He was pretty upset.

Tony: You know I'm damned if I get this. I'm damned if I know what the heck happened. Excuse my language. God that's scary. I can not believe I'm still the same person. I mean, when I was a student, I was actually very relaxing. I spent all my time at the Society of Motion Picture and run campaigns or Real Ale. But now I can really feel the sense of humor departed. It's gone. Can you tell me something right with the Church? I mean, it was a big joke that has lived and died on the cross, Jesus would leave us anything? Total confusion, a number of good intentions, and the machine cyclostyle endlessly scrolling? Is he really the divine mission entrusted to the likes of the Rev. Donald Bacon, universally known as Streaky?

I had prayed for Lionel. I must. We are individuals. We have a soul. Christ did not come to sit on the committee. He did not come to do social work. He came to preach repentance. And to offer everyone a chance of redemption. In the bottom of their hearts. Lord, please help Lionel saw this. Because otherwise I think things are going to get rough.

Six Scenes

Harry's flat in Lambeth. It warmly lit, at night, attractively decorated with a comfortable style. EWAN in his early twenties, light jeans and a shirt, no shoes. He read comics. On the table beside him, under the lights, is a pile of comics. HARRY pile up immediately. She took a small passport-sized photos. EWAN is Scotland.

Harry: What's this?

Ewan: oh, it's a photo. From one machine. (HARRY put down)

Harry: and you want me to find it? Is that why you leave it there?

Ewan: I do not know what you mean. (Bring read the comics.)

Harry: You going out?

Ewan: Not right?

Harry: how long you live for?

Ewan: I do not know. Until I've read a few books, I guess. (**Harry** walked and sat down, took out a pad of paper and a pen.) Is that all right?

Harry: Yes of course. I've been going to write my sermon.

Ewan: make it good.

Harry: Yes, I will. (**Harry** started writing. Then **Ewan** up.)

Ewan: it does not exist. It's just my friend. He gave me a lift. Down part of the motor going. (**HARRY** resume writing). What do you want me to say? Give me a bloody photograph.

Harry: it's there.

Ewan: Our potential emergence around. (Reach for it and put in his pocket) needs some work.

Harry: Yes, I know.

Ewan: I will be back.

Harry: back to Glasgow? Yes, well, if you can not work here, then you should. (There was a pause. Then suddenly bitter **Ewan**).

Ewan: all right, then, what? What do you want? I do not talk to anyone? You tell me, is that what you want?

Harry: I do not want anything. (**Ewan** look down.)

Ewan: I can get a real job. I can get it, I'm sure. You know that the theater in a pub? In Kenning ton Road?

Harry: ah, yes.

Ewan: I met a friend of the person who runs it. He said you two were at Cambridge together.

Harry: yes I know who you mean.

Ewan: According to you ... (he pauses).

Harry: What?

Ewan: just have a word with him? Say you know me? And how like me very well. Would you?

Harry: yes. (Pause, staring at him). I mean if you like.

Ewan: You do not want to?

Harry: I'll do it.

Ewan: even that is too much? (There was a pause. **Ewan** turn). Do you know what I hate?

Harry: No I do not.

Ewan: I hate the bloody church.

Harry: ah ya.

Ewan: they are a bunch of hypocrites. I think the whole deal was meant to be about love.

Harry: so.

Ewan: and you cannot go to a friend and said, there was this young man, please you will give him a job? What a bunch of hypocrites bloody!

Harry: yes. Yes, you say. (**Harry** just stared at him. **Ewan** suddenly shouted)

Ewan: I need a job.

Harry: I know. We'll get one.

Ewan: but not too close to you, is that what you mean? (There was a pause. **Harry** put the pad aside. Quietly)

Harry: I always say. It's very simple. There are people in the parish who do not is the idea.

Ewan: and there are so bloody a few of them, you cannot afford to lose one.

Harry: did not like it.

Ewan: they have, **Harry**. And they know it. You have no choice. They can be as vindictive and evil because they want to be. And you have to put up with it. You have to dance to the rhythm of their ignorant.

Harry: it is not true .. it's just ... (pause, to make clear his mind). I ship. I only channel through which God's love can pass. Which makes me, as a person, is totally irrelevant. As a person, nobody even be aware I'm there. If I do something that is in the sense of worrying ... if I communicant upset me in any way, then the focus will be moved. Of the Lord Jesus. In his ministers. And that's not where the focus belongs. (**Ewan** turned. **Harry** smiling). Yes. It does not matter whether I wish it could be different.

Ewan: it is hypocritical.

Harry: I might reject their intolerance. However. As if I choose to walk in a bright red suit, blowing bubbles out of my ears. It would distract. It will be the agenda. And it is something or that God will not forgive me. And right. (**EWAN** shook his head, pain).

Ewan: why did not you fight back? Why do not you fight for me? That's all I want. For loved enough so that someone will fight for me. So that I could begin to exist.

Harry: I want to fight. But it is not possible. (It was suddenly very quiet. **Harry** had tears in his eyes). **Ewan**, do not give up on me. Without you, I chaff. (There was another silence. Then **Ewan** rose from his chair, moved and angry)

Eman: why do you do this? Unfair. What is that? You always upset me so much. I came to London with high expectations. There's never been my comfort. I want some comfort, you know?

Harry: yes.

Ewan: I am an actor. Everyone seemed to me to say. "You're not an actor, you are a speck of dirt. You're dirt. If you're an actor, then act ' . (Turns **Harry**, repeat)" I cannot act. I could not get a job ' . (HARRY look down). You sit there.

Harry: I do.

Ewan: and you never come back to me. Why do you think I fart-potential emergence of on the highway? Why do you think I left the picture around? (He saw him). I just need a cue (HARRY smiling).

Harry: I'm a priest. I had to soak my punishment.

Ewan: a come here because no one else to love me. But I always go from here

Harry: yes. (**Ewan** turned)

Ewan: let's go for a drink. Not on the other side of London here. The bar on the street.

(He turns, catching a moment's hesitation in the eyes of this **Harry**). All right, forget it. (Before Harry could protest, shouts **Ewan**). Forget it, okay? (Back to upset his chair, and began putting his shoes on). I read your sermon. Why not? Read it. I want to know. What would you say. Next week. I will be in Glasgow. I will be back. I have. (**Harry** see him, did not move). If I could be with you, if I'm with you . . come tell me what would I hear you say?

Scenes Seven

The shiny asphalt of a south London street in the Rain in the evening. The door of the council, with wide open, sodium lit from it. TONY knocked on the door, then waited. Then **Stella** appears. He is a carpet slippers and nightgown. He was wearing sunglasses. One side of the face bandaged. Minute she saw who it was, he came back into the house.

Tony: Hello. Good night.

Stella: What is this?

Tony: Sorry to bother you. I Rev Tony Ferris.

Stella: What do you mean?

Tony: What do I mean? Do you not remember? We met very briefly. Do you remember? I was a curate at St Matthew. (**Stella** see him at the time). Look, I'm kidding feel there should be follow-up. It would be much easier if we could do it in the room. (**Stella** took him away from the door, moving in an open area).

Stella: I do not want to talk to you. I spoke with the pastor.

Tony: I heard about your accident. (Before he could speak he interrupts). Please Mrs. Marr. I visited the shop.

Stella: why? What for? Who asked you?

Tony: They gave me your address. That's why I'm here. I know you're not at work.

Stella: I cannot go to work.

Tony: No, I see that.

Stella: I said 'I'm in the hospital.

Tony: What happened?

Stella: no. I spilled a pot.

Tony: huh? How do you spill it?

Stella: stove.

Tony: What's in it?

Stella: water.

Tony: how do you spill it?

Stella: Careless.

Tony: Yes, I mean, how is it physically possible? (There was a). Stella is your husband there? (Stare). Come on, we both know what happened. You need my help. Where is he? Do not be stupid. Do you take me for a fool? I have come to help you.

Stella: I'm not stupid. What happened? What the hell business from you? (He moves me on to him).

Tony: Stella, you are very afraid.

Stella: No, I do not

Tony: You fear.

Stella: I'm not afraid. I have not come to you. I came others. I would not come if a I knew you would come back. (Glared at him). What I want is to try and get over it. You say you want to help. Well you can. I tell you how you help. You help me to stay away. (Tony moved toward him again).

Tony: I can say something? Jesus has your interests at heart. Yes, he does. But he cannot help you - I say this from my own experience - he cannot help you until you acknowledge your own problems for yourself ... (he turned and went back into his house he purseus.). Oh yes, and if it means standing here - yes! - Stand here outside this house until I find your husband, until I get him to face what he did, then OK. I can wait here for a few days. A am actually sick. Let it all go. If he will not admit it, I'll go to the police. (Suddenly pointing to the dog's neck). What, he thought I could not do anything because it's my neck? (He turns around)

Stella: I'm going to go. (She moves toward him)

Rony: I will be here. Do not be scared by. We will protect you.

Stella: I thought I better sign.

Scene Eight

The Espy's kitchen. Heather comes in, followed by Frances, who is shaking out a wet umbrella. She also has a raincoat on. The kitchen has been largely appropriated for gardening : the table is covered with flowerpots and cutting. It's evening.

Heather : you're, miss Parnell. I'm afraid it'll be only instant

Frances : That's fine.

Heather : we don't have real. It was clever of you to carry an umbrella.

Frances : Oh . . . I actually . . . I always do

Heather : The wise virgin.

Frances : Yes, well. In a way. (Heather takes her coat and umbrella from her). What a nice house

Heather : Lionel's on his rounds. He gives Communion to the house- bound on Tuesdays. Then he's chairman of the local scholl

Frances : Oh yes?

Heather : Yes. And a housing charity. Also ex- prisoners. There's a discussion group. And th mentally ill. They believe now in something called care in the community. That means closing down the hospitals and letting them wander the streets. So Lionel does a group. That's also Tuesdays

Frances : I wonder you see him at all

Heather : well, I don't (frances frowns, puzzled by the mildness of Heather's manner)

Frances : and you have children?

Heather : alex is studying in the clarinet. Lucy's in london

Frances: Isn't this London?

Heather : Oh yes. (nods, vaguely). Somewhere else in London, I mean. (frances nods at the piano)

Frances : who plays the piano?

Heather : oh, I did. Not any longer. Lionel can't think when i play. So I stopped

Frances : so what do you do insted?

Hether : I'm friends with Tony

Heather : Tony?

Frances : Your husband's curate

Heather : ah, yes. Tony. (frowns, as if thinking about it). Is he a nice man? (but before Frances can answer, Lionel appears, soaking wet, his head drenched and his jacket dripping)

Lionel : Ahm, there you are. We spoke on the telephone

Frances : yes

Lionel : I should have learnt by now. I had no umbrella.

Heather : the foolish virgin.

Lionel : what did you say? (Heather automatically takes his soaking jacket)

Hether : I'll get you a towel (Heather goes out. Lionel's shirt is wet under his jacket)

Lionel : we have met.

Frances : Yes. Briefly.

Lionel : I remember, aren't you an East Anglian Parnell? (Frances smiles). You also seemed to be the best friends with Tony.

Frances : that's right. I was. I knew him quite well. His parents were killed. A while back.

Lionel : yes, I knew that.

Frances : I helped him through it. But he tended to bury me away in the background

Lionel : really?

Frances : yes. I was sort of an official. (he looks straight at her for the first time)

Lionel : holly. I can't think why. (Heather appears with a tray on which there is coffee and milk and sugar, and some macaroons. She also has a towel over her arm). Oh, please help, I'll take that

Heather : can you manage with the pouring?

Lionel : Yes.

Heather : the milk is in there.

Lionel : thank you. (they have cleared space on the table to set it down) bless you, Heather.

Heather : Lionel , I'll be back. (she goes out again. Lionel has started drying his chair with the towel. Frances has not moved)

Frances : to hide me away because . . . well you know Tony

Lionel : Yes.

Frances : have you seen him lately? I think he's changed. He's changed a good deal. It's why I've come to see you. (pause a moment). I don't want him making a fool of himself. (Lionel frowns, not understanding)

Lionel : in what way?

Frances : look, I'll tell you . . . it just happens I went home at the weekend. My parents are in Norfolk. You know I'm from this big Church-going family.

Lionel : of course. The Parnell

Frances : the house was full of bishops. Nothing unusual in that

Lionel : which bishops?

Frances : Manchester, Chester. Exeter. And Charlie Southwark.

Lionel : mmm. That doesn't sound good. (he grimaces. She smiles)

Frances: my uncle had got them together he's chairman of agency. The church had got hold of this idea that it wants to start advertising. He's offering our service free. But then at dinner the Bishops rolled up their sleeves. Chester said if they were running any other kind of business, they could make rational decisions. (slow down) and that's when Southwark began to talk about you. (Lionel looks at her, recognizing the seriousness of her tone)

Lionel : what did he say?

Frances : he was complaining about how you run your parish. He said all your old crowd didn't know where they were. And there was no new record. He then said . . . (hesitates nervous)

Lionel : Go on.

Frances : he'd spoken to you. Things were no better. He said it was kind of a test case. He's decided you'd have to go. (there is a pause. She waits for his reaction. But after a while, he is quiet)

Lionel : well, well

Frances : Look, the point is, I also saw Tony. (there is a pause). He hit a man. Did you know this?

Lionel : No.

Frances Late one night. Afterwards he got very drunk. And come round to my place. Oh he's given up drink he says, forever

Lionel : what happened?

Frances : I think he was trying to help a parishioner. He was convince this man had thrown hot water in his wife's face. He'd been lying in wait for him. There was some sort of argument. Then he actually did swing a punch.

Lionel : Is he alright? (Frances leans forward)

Frances : He's planning like a top, Mr. Espy

Lionel : Lionel.

Frances : He came around right afterwards. He was frightening. He went round my flat shouting 'waffle! Waffle!' at the top of his voice all the time. He said 'What are we offering? what are we actually offering?' (Lionel frowns)

Lionel : What did he do then?

Frances : Oh, you know. I couldn't get rid of him. He was raving. I went to bed. When I woke up, I went into the sitting room. He was still sitting at the desk. He just turned looked at me. He said nothing. Then he got up and walked out the room of .. (looks down, hurt now) I thought at first the problem was exhaustion. He's throw himself at the job. He's incredibly naive. He wants to hold people and solve them.

Lionel : it's common failing. When you first start. (smiles). You go in too hard. Usually with a lot of talk about Jesus. Always in danger sign in my experience. I'll have a word with him.

Frances : Yes. I think you should.

Lionel : I will

Frances : And quickly. Tony's going to go to the current Synod. He'd been asked by the bishop (Lionel looks at her). Yes, exactly. That's why I came. Lionel, Southwark is assembling a case against you. And now he is going to ask Tony's help. (Lionel looks at her a moment. It is still it is as if they both holding their breath).

Lionel : Are you two still together? (she doesn't answer). But you're still in love with him? (she looks down). It still hurts

Frances : I'm fearful he'll do something he later regrets. (Lionel, looks at her a moment, thoughtfully).

Lionel : Do you know this area?

Frances : Yes.

Lionel : It can be pretty punishing. I don't think anyone from the outside quite understand what job is. Mostly it's just listening to the anger. One reason or another. Lately it's the change in the DSS rules. If you're a young, sitting up home, you can no longer get loan for a stove, unless you can prove you'll be able to pay the money back. I've had three couples in the last week. They need somewhere to go to express their frustration. They're drawn to a priest. They're furious. At their lives. At the system. At where they find themselves. (9 smile). And they come to the vicar because he's the one man who can never hit back. (Frances is restless, not understanding.)

Frances : Yes, I'm sure but I mean . . . you can fight in this case? (he looks at her a moment, as if in a dream)

Lionel : I'm sorry?

Frances : you still have the will? Don't you (frowns). You're not saying you'll just sit there and let them dislodge you?

Lionel : oh, good Lord., no, I wouldn't do that. (Frances looks at him, for the time a little bit fazed by his manner)

Frances : I mean, I know, look it's none of my business . . .

Lionel : Please

Frances : The one thing I do understand : the Church's system is founded on freehold.

Lionel : Yes absolutely

Frances : Once vicar's there, he can stay for as long as he likes

Lionel : That's right. It's a job for life. It's sort of wonderful.

Frances : but that's crazy. Southwark says you once had freehold he.

Lionel : ah, so I did.

Frances : but you gave it up. For a five- year contract. Which is coming to an ends.

Lionel : well, I mean, technically yes

Frances : technically? (Lionel lean forward, anxious to explai)

Lionel : look, obviously, we all decided , here in this area, it was put to us and wee agreed, it was out decision, we wanted a team. And within a tean, it does't make sense to cling on to free hold. Because what happens if – in eveyone else's eyes – one team memberisn't pulling his weight? It isn't fair to others. So, as a group, we decided, just in case we didn't get on,we'd go for a formula wchich put the interest of the team first. (smiles contentedly). And the Bishop, to be fair, was terribly keen on it.

Frances : Yes, well, he would be, wouldn't he?

Lionel : Oh, really, come on. This isn't party politics. People mind just don't work like that. (Frances suddenly raises her voice, exasperated)

Frances : No, really, of course. Southwark outs to get you.

Lionel : I'm not an idiot, I could see there might be a difficulty there. So I went to my suffragan bishop

Frances : is that Kingstone?

Lionel : That's right. (Nods). I said,' look, we love our new system, marvelous, much more progressive and so on, but between you and me, I know this is embarrassing, it wont be used, will it, as a way of throwing chaps overboards (sits back) . and it was fine.

Frances : how?

Lionel : he gave me a promise. There's no problem. Gilbert gave me his word. (blows on his hand, as if signal the problem being blow away). So there it is, Shadow-boxing. (Frances frowns)

Frances : Lionel, can't Kingstone be overuled?

Lionel : Overuled? How?

Frances : Kingstone's the deputy. He works under Southwark. Soutwark's the boss. So what happenf if Southwark just say no? 'Doesn't matter what my junior said. Forget it

Lionel : you can't overule a promise. How can you? (shakes his head as if this were self evidently absurd). It was freely given. It was in good faith. I mean, now I sound patronizing, which i always hate. But you don't understand the church. It has its weak moments. But this promise. And that's the end of it. (he smiles. Frances looks at him, worried)

Frances : perhaps at least you should have that word with Tony.

Lionel : Certainly. Good Lord,yes. Now, where is my little diary. (take it from his trouser pocket). Probably not this week.

Frances : Lionel.

Lionel: What?

Frances : do it this week.

Lionel : All right. I'm sorry. Yes. (smiles then look up). Tony was fortunate. People talk to us all the time. We don't have anyone to talk to.

Frances : No. (there's a pause)

Lionel : Now i know Tony's crazy. To have given you up. (she smiles and gets up to get her coat.)

Frances : How do you know he did?

Lionel : Sadly . . .

Frances : Perhaps I gave him up.

Lionel : I wish it were true. But it's always the wrong way. He doesn't deserve you. (looks away). I'm sorry. That was unchristian.

Frances : Extremely.

Lionel : No, it was n't fair.

Frances : no. But it was human. (she has her coat and umbrella. He looks at her, still not up from the table). I'd say it was the most reassuring thisng I heard.(move towards the door). Call me if you need help.

Lionel : I give help. I don't need it.

Frances : Not yet.

Scene nine

The church. Frances walks in, smiling. Shee looks around like one who has been away a long time.

Frances : This is stupid. May I say I don't even believe in you? Mind you, nor does anyone I know. Except my family. Who don't count. And Tony. And Lionel', in his own way. In other words you're fielding a very weak team. Whereas my lot – the non-believers – you'd have to say we're looking pretty sharp.

I didn't enjoymy visit with the vicar. Why did they choose lionel? It could be anyone. Is lionel that more worse than all the rest?

Or he just unlucky? There isn't 'any justice. That's clear. You're not a moral god. You styke is more 'What sweetbaby! Wham! Give it cancer!' just as soon anyone begins to get happy, you put the in a plane crash, and, pfft!. The whole thing's is joke. If there were justice then I'd believe you. I like the idea of justice better than God. Because God is arbitrary.

As everyone knows. Except Lionel. And he will very shortly find out.

Scene ten

A high bar, in the modern style. At the bar, sideways on, on a high stool, is Tommy, in his mid fifties. He is fat, androgynous, oddly like a woman in drag, with wavy hair. He is smoking a cigarette, and has a sweet drink. Ewan has his back to us, leaning on the bar, drinking a half of lager.

Tommy : well, this is nice. (Ewan does not turn). This is nice.

Ewan : I'm sorry? (he turns, realising it's him being spoken to)

Tommy : Aren't you a friend of a friend?

Ewan : am I really?

Tommy : I've got a lot of friends. What do you do on Sunday?

Ewan : Sunday?

Tommy : Yes.(Ewan is mystified)

Ewan : what do you do?

Tommy : Oh, I eat roast beef and make love to my wife. (smiles). I work for a well-known British institution.

Ewan : Oh, aye.

Tommy : Which comes wrapped in the Union Jack. So do I. So does my wife. with a bit of luck around five o'clock she sings ' Lands of Hope And Glory'

Ewan : I reckon you're a journalist

Tommy : Yes. How did you guess. (Ewan looks at him mistrustfully)

Ewan : Oh, I'm lucky that way

Tommy : Yes, I gather. (there's a pause)

Ewan : what does that mean?(Tommy picks up his drink)

Tommy : I gather it's all been ruined by AIDS. On our paper we take a patriotic interest in deviant sex.

Ewan : Is that what you call it?

Tommy : I hear it's got very boring. You can't actually do anything, is that right? Or are there ways round it? (Ewan just looks at him)

Ewan : How would I know?

Tommy : That's what they tell me. They say you just lie there. And then you have to attend to yourself. (Ewan makes to go)

Ewan : I have to go.

Tommy : Are you an actor? You look like an actor

Ewan : Who told you that?

Tommy : I bet you're really good. Aren't you. They need very long descriptions. In very short words. They don't look for a new way of putting it. As we know, it can only be put many ways. (he smiles. Ewan makes to go again)

Ewan : right, thank you. I think I understand you.

Tommy : The church does not eat roast beef with its wife. (Ewan still). Ewan, I am talking about sums of money so large that they would fund the press council for a year. But we must have specifics.

Ewan : I'm specific

Tommy : please take my card. (he reaches out with it. Ewan moves over and takes it. Then put it in his own half- finished drink

Ewan : you'll never get me, you know? You won't get anyone . I'll tell you why. Because what people still have . . . which is theirs . . . which belongs to the . . . which is precious . . . is what happens in private (Tommy does not react). That's right. And that's why you want it. That's why you want to slime all over it. Because it is private. And in private, there's still some decency. (Tommy smiles)

Tommy : You've got a sweet smile. They said you had. (Ewan goes). I'll be in touch

Scene Eleven

Church house. The empty chamber of Synod. Early morning. A golden roof with a circular legend, in gold, HOLY IS THE TRUE LIGHT AND PASSING WONDERFUL TO THEM THAT ENDURED IN THE HEAT OF CONFLICT: FROM CHRIST THEY INHERIT A HOME OF UNFADING SPLENDOR WHEREIN THEY REJOICE WITH GLADNESS EVERMORE. From opposite sides appear 'Streaky Bacon, together with Harry Henderson, and from the other, in full purple, the Bishop of Kingstone, Gilbert Heffernan. He is young for bishop, only in his forties, and with lean jaw, and slim, athletic build.

Kingstone : Streaky.

Streaky : Bishop. It's good of you to see us.

Kingstone : I always forgot you're a member of synod. I don't know why.

Streaky : I was voted recently. Someone put me up for a lark. In a by election. On a 'Mission not Maintenance' ticket.

Kingstone : You're not 'Church in Danger'?

Streaky : Well, actually not

Kingstone : thank goodness for that. (they both smile at this)

Streaky : I did flirt for a while with 'Prayer book Preservation'

Kingstone : That's an excellent ticket.

Streaky : You do know Harry?

Kingstone : Of course.

Harry : Gilbert. (they shakes hands)

Streaky : this is Harry's first visit.

Kingston : Well, you've choosen a good one. Freemansory. It'll be lively.

Harry : I hope so

Kingstone : feeling run high.(there's a moment's pause). We go back a long way. i was thinking it was Harry who first recommended me for Tought of the day.

Harry : Yes, it's true. (smiles nervously, hating this). I was at school with producer.

Kingston : I haven't heard you lately.

Harry : I'm afraid not. (looks down). That producer moves on, you know how it is.

Kingstion : Yes. For some reason– I can't think why – they actually give me every other Friday.

Harry : Yes, I've heard you.

Kingstone : It's quite a burden, of course. The responsibility.for so many people it's theur only contact with religion. Every time I do it, I say to my self. 'Think Gilbert, think: yes, all right, jokes, fine, little stories, but finally are you stuffing enough into this slot?'

Streaky : Yes. (he takes a sidelong glance at Harry, who looks iroically back). Yes, well, I sense that.

Kingston : In the studio therels a round table. Harry will know this. I think it's psychologically crucial, don't you? I always think , ' Right, I'm the one side and there on the other side is Mrs Mith, getting breakfast, allthe little Smith, maybe Mr Smith's driving in to work, and just fot a moment I say, "hold on, Mrs Smith. A word on your ear" '(looks stright at sreaky). And that has its place.

Streaky : I's sure she's very grateful

Kingston : I get hundreds of letters. (straeaky takes a quick glance at Harry).

Streaky : You could say . . .in a way . . . Harry sort of set you on your career.

Kingston : Yes. (pauses, not liking the turn in the conversation)). On part or my career.

Streaky : Yes.

Kingston : One small part of it. Broadcasting is only aspect of what I do.

Streaky : Quite.

Harry : (Quietly) I wouldn't claim credit (the atmosphere cooled. But Harry looks modest and genuine).

Kinston : and what exactly did you want to ask? (Streaky an Harry look one another)

Harry : Well . . .

Streaky : No, you say . . .

Harry : It's about Lionel.

Kingston : Lionel, bless him.

Harry : Yes. He's been very worried.

Kingston : He wouldn't be Lionel unless he were worried.

Harry : No. There's a rumour his contract won't be renewed. (there's a second's pause)

Kingston : Really? Well, if there is. I haven't heard it.

Harry : A couple of years ago you gave him an assurance. On this very subject

Kingston : Did I?

Harry : Yes, apparently. (a short pause).

Streaky : Lionel says you did. Didn't you?

Kingston : Well if Lionel said it, then I must have done.

Harry : will you testify you did?

Kingston : 'Testify'! what language? Are we at that stage? What is the source of this rumour?

Harry : someone heard Charlie.

Kingston : I see.

Harry : being quite vehement.what forum?: at dinner. (a slight pause)

Kingston : So isn't it best you go directly to him?

Streaky : Yes. We just need to check.

Kingston : Check?

Streaky : That your meory was holding up. That you'd be solid, so to speak.in your recollection. Before things got out of hand. (kingston NODS)

Kingston : yes. I agree. I see that. The last thing we want is an issue.

STREAKY : Quite.

Kingston : I wouldn't say the heart f my job was preventing problems turning into issues.

Harry : It's in nobody's interest.

Kingston : No. (he smiles). That's the joy, you know, of commitees. On any given subject, commitee may commision a report. The bishops may deliberet. In the goodness of time., Synod may confer. (streaky looks ironically Hary behind Southwarks back). There are so many question when it comes to the church. But I have discovered, in the span of my ministry, that avoiding the crunch is what the whole things about.

Harry : Indeed, yes that's true, I can see why you feel taht . . .

Kingston : yes.

Harry : it's very ticklish. We know that Southwark would like Lionel to go. And Southwark, no doubt, believes he's well within his right. But of course he's wrong. Because he doesn't know about your promise. Does he?(Harry looks at Kingston who does not answer.) And it's really a question of when he finds out.

Kingston: Ah yes. (Pauses.) Yes, I can see that.

Harry: And plainly, it's also important everyone's memories match. Say, for instance, you didn't recollect your meeting quite the way Lionel did. . . that would be very confusing all around.

(Kingston looks thoughtfully at Harry.)

Kingston: Is Lionel here?

Harry: No. We. . .

Streaky: Perhaps it was wrong of us. We decided we should take matters in hand. On Lionel's behalf.

Kingston: I see.

Streaky: Lionel has a combustible curate. Who is developing a rather evangelical tilt.

Kingston: Oh dear.

Streaky: Yes. He's young. And from all the best motives. But it presents another problem as well. It's a touch ominous. This young man is quite disenchanted. And Southwark has asked him to dinner tonight.

(Kingston looks at Streaky.)

Kingston: Yes, I must say.

Streaky: That's where Lionel is. We told him to talk to this curate first. While we came here. And dealt with the other end. (Kingston shifts a moment.)

Kingston: Yes. I'm just piecing this together. It does seem like very deep water. I'm not sure I should really intervene. (Harry speaks with silky quiet.)

Harry: Mention the other thing.

Streaky: OH yes, I'm afraid there's one other factor, which could be quite ugly. . .

Kingston: (keeping calm) Yes?

Streaky: As you know, Lionel's church is just two miles from Westminster. There's a very nice Georgian terrace where MPs live because it's cheaper than Chelsea. One of these is a minister. He's number Two at Transport. He hears Lionel's sermons. He's heard them for years. They tend to harp a bit on certain themes. The divided nation. The failings of materialism. The importance of devoting our lives to the poor. (Pause a second to see how this is going.) He's a Tory minister who sits through it every Sunday. Imagine. (Kingston looks at him unkindly.)

Kingstone: Yes, I'm not sure you'll find this a very fruitful line of research. (Both Harry and Streaky leap in at once, animated.)

Streaky: I mean , come on. . .

Harry: Well, what other reason. . .

Stracky: Gilbert! (Kingston turns, raising his voice.)

Kingston: No! Absolutely not!

Harry: We're looking for a motive. . .

Streaky: Everyone knows.

Harry: The miister is on the ecclesiastical committee of the House of Commons.

You're not telling me he hasn't had a word with Southwark.

Streaky: They play squash together!

(**Kingston** shakes his head.)

Kingston: This is really not something you should try to pursue.

Harry: No?

Kingston: Under any circumstances. I couldn't help you. It's sheer innuendo. Southwark would go through the roof. And rightly. It's like a nail-bomb. You touch that subject, it goes off- are you crazy?- in every direction. (Turns, confident.) I can tell you right now, Arch would be furious. He's had it. We've all had it. And now how on earth do you think you could prove such a thing?

(he turns away a moment. Harry smiles at Streaky, please with this response.)

Do you have any idea? Of what hell it is? Holding this bundle together? Oh, I'm sure from the parishes it all looks a big joke. That's because you're not actually involved. If you just stop and think for a moment . . . of what Arch actually has to do, every day . . . the tensions are impossible. Ever since we failed to confer on the Falklands expedition, the theological status of a holy war. Church and state are held together by a single thread.

(Suddenly shouts, all his frustration coming out.) It's not every a thread! It's dental floss! (Turns away, muttering now.) And you want to start making unfounded allegations. (Harry is very quiet.)

Harry: Well, yes, that's exactly why we mentioned it. As something none of us would wish to bring out.

Kingston: I'm very glad to hear it.

Harry: We won't bring it out, will we Streaky?

Streaky: Certainly not, old boy.

Harry: Unless we have to.

Kingston: Have to?

Harry: I mean . . . (He pauses, smiling seraphically. Streaky watches in admiration.)

If after searching inside ourselves, we discovered a moral obligation. (Kingston looks at him, unable to fathom the mildness of his manner.) I mean, surely this is the very point you were making earlier, Gilbert? You were very eloquent.

Kingston: I'm sorry?

Harry: About the church's role. Being to smooth paths. (There's pause.)

Kingston: Quite.

Harry: Sort things out in private.

Kingston: Exactly.

Harry: Avoid the dangers of polarization. With all the distress open differences cause. Streaky and I both agree with you (Smiles slightly.) Good Christian practice means avoiding the crunch.

(Kingston looks at him a moment. He is imperturbable.)

Kingston: Perhaps we should ask the real Christian question. (Pauses, suddenly sincere.) Is he a good priest? (There is a moment. Harry and Streaky look to one another to answer.)

Streaky: Harry's known him longer.

Harry: How can you say? (There is pause.) Lionel is patient and sincere.

Kingston: Is he a man of faith?

(Harry looks down.)

Harry: He's a man of conscience.

Kingston: What, and you think that's enough? (There's a silence. Kingston moves away. A second or two later, the bell begins to toll distantly.) All right, I'll help you look into it.

Streaky: Thank you, Gilbert.

Kingston: Southwark won't like it. We're miles apart on women. (Streaky and Harry look confused by this.)

Streaky: What?

Kingston: Their ordination, I mean.

Streaky: (Smiles.) Oh, I see. (Kingston turns, about to go.)

Kingston: What I'm saying is, if I intervene, it may be counter-productive. But if you wish it.

Harry: We'll take that chance. (The doors throughout the hall are thrown open. Clergy and laity flock in to take their places. Men in legal wigs and gowns assemble at the central table, as the hall fills.)

Kingston: Well, here we go. A vigorous morning's debating. Rapier and bludgeon. Absolutely no holds barred. All opinions respected. And at the end, a view acceptable

to everyone. Lord, guide our thoughts. (A bell is rung loudly. A Woman is herad offstage.)

Woman: The Synod is in session. Let us pray. (At once there is silence. As the prayer in the hall continues, the lights go down until there is darkness.)

All: Our Father, Which art in heaven, Hallowed be thy name. Thy kingdom come, Thy will be done, On Earth as it is in Heaven. Give us this day our daily bread, And forgive us our trespasses, As we forgive them that tresspass againts us, And lead us not into temptation, But deliver us from evil, For thine is the kingdom, the power and the glory, For ever and ever. Amen.

Scene Twelve

The church. The lights have gone down through the prayers. At the end there is total darkness but for two candles in front of TONY's kneeling figure. Behind him, LIONEL stands, unnoticed. On TONY's face, a look of intense concentration. The organ plays, subliminally.

Lionel: Tony. (Tony doesn't hear.) Tony. (He hears but, transfixed, dowsn't turn.)

Tony: It's you, Lionel.

Lionel: you took like a ghost. (Tony turns and stares at him.) I came in. I wanted . . . to ask you to dinner.

Tony: Dinner? That's very kind.but I can't I've got . . . another invitation.

Lionel: Really?

Tony: In town.

Lionel: Oh yes?

Tony: I'm going to see . . . (He stops. There is a very long pause. Lionel is quite still. Then) . . . Someone else. (Lionel smiles)

Lionel: Well, then, some other time.

Tony: Some other time, yes. (Stares at him a moment.) Well, I must be going, or else I'll be late. Good to see you, Lionel. (Gets up from his knees.) I'll see you soon. (He begins to walk from the church. Then, towards the doors, he accelerates and run out. Lionel alone. Steps forward and looks up to heaven.)

Lionel: what can you do, Lord? You tell me. You show me the way. Go on. You explain why all this hurt has to come. Tell me. You understand everything. (Steps back.) Why do the good always fight among themselves?

ACT TWO

Scene One

Savoy Hotel. The doors to the main dining-room. Tony is coming through the lobby, heading hesitantly in unfamiliar surroundings. As he reaches the dining-room doors, HARRY steps out from a hiding place.

Harry: Tony.

Tony: Harry. What the dickens . . . (At once the HEAD WAITER appears at the reservations lectern. He is wearing black tails).

Head Waiter: Are you meeting someone, sir?

Harr: No. He's talking for me for a moment. (Harry puts his arm round Tony and starts to lead him away. Streaky appears from the other direction.)

Tony: Streakly.

Harry: Just keep walking and don't make a scene. (Harry and Streaky seem both in high spirits. Streaky takes a menu from the Head Waiter before following the others.)

Streaky: I'll take that.

Tony : what is this.

Harry : Jungle telegraph.

Streaky : Crikey, what a nice hotel. Three cheers for the Savoy!

Harry : they've redone it.

Streaky : Oh really? Was that very necessary?

Tony : What is this?

Harry : We heard you were having a posh dinner with the bishop.

Tony : so I am. What of it?

Harry : To discuss Lionel : that's what we heard.

Tony : is the Bishop here?. (Harry shakes his head. Streaky has already sat down to read menu)

Harry : we thought you might like a word with us first.

Tony : oh really ? why ? it sounds like you don't have much confidence. If you feel you have to take me aside. It's not very flattering to Lionel.

Streaky : I'd half- a- dozen oysters. And follow it up Chateaubriand. Call it a Last Supper. (smiles up at Tony). And I wonder which one are you? (Tony laughs, taking it in good part. Then reluctantly sits)

Tony : you people are shits, do you know that?

Harry : of course. When I was at college I had a professor who said any Cristian who doesn't have doctrine of corruption is going to find himself in all sorts of trouble. You must have a doctrine of glory as well. And your doctrine of glory, must higher. (looks directly at Tony). but only by a little bit.. (another waiter has come and is standing next to streaky)

Streaky : three tequila sunrises. With cherries and umbrellas

Waiter : thank yo usir

Streaky : and the bill, if you see him, to the bishop of Suthwark (Tony turns around, confused)

Tony : don't bill the Bishop

Waiter : I'm sorry sir?

Harry : my friend here is payng for the drinks. (Streaky is countiing coins on to the table in front of him)

Streaky ; Let me see, pieces of silver, twenty- eight, twenty- nine, thirty . .

Tony : all right, very funny.

Streaky : we'll pay you later. (the waiter goes).

Tony : I tought youchaps came on strong about freedom. Freedom of conscience. Freedom of action. Isn't that your big thing? Let people do what they like.

Harry : Yes. (pause. Within a framwork of loyalty.)

Tony : Loyalty to each other. (there is a pause. Harry riplies with gentleness and sincerety).

Harry : what, which you undestand better than us? (the waiter comes and puts down drinks. There is a silence. No one replies. He goes)

Tony : Look, do you think I've come here without thinking?

Harry : No.

Tony : It's an issue of conscience.

Harry : it always is.

Tony : I think the parish is in very bad way. I'm shocked by this. Yes, I've heard all the familiar argument. The Church of England 's favorite text: 'let he who is without sin cast the first stone.' All right. We can say that. We can go on saying it. We can sit where we are and say it for ever. (turn away, bitter). Does that mean no one will ever cast any stone at all?(there is a silence)

Harry : drink your tequila.(tony shakes his head)

Streaky : I'd forgotten. He's given up. (Tony turns and looks at them)

Tony : there was a woman. She'd had an abortion, I later found out. She came to Lionel for help. He faffed about usual and sent her away. And three days later, her husband threw a pan of boiling water all over her(Streaky is outraged)

Streaky : That's completely ridiculous.

Tony : 'Don;t judge'. Honestly, that's the sum of Lionel's wisdom. Well, it wont do. He should judge the danger she was in. ' don't interfere.' 'let themcome to you . . .' perhaps one day she will come to him. Half blinded. (shakes his head). It could have been prevented. (harry sits forward).

Harry : Look, you've been here three monts, you've seen the work we do . .

Streaky : it's one case. There are thousands.

Harry : he's tired. (Tony seizes this, exited)

Tony : Yes, he's tired. Exactly. Lionel is tired because he gets no strength from the gospel. That's my whole point. He's tired because he isn't getting anything back. (Harry is shaking his head, disbelieving).

Harry : You can't say that. How dare you? You can't say that of any priest.

Tony : Of course I can say it.

Harry : Who are you to judge?

Tony : have you seen him? Going down the street? In Brixton? His forehead is knotted. He gives off one message: 'keep away. I carry the cares of world.' It's true. People don't go near him. He reeks of personal failure. And anguish. Like so much of the church.

Harry : and you think a man should be sacked for expression of his face? (smiles) . it's very long way from saying he looks miserable, he's ineffective, and in your view, which is extremely partial, he may be theologically unsound . . it's a very big step to talk of these things to his bishops. (tony looks at him, acknowledging the truth of his point).

Streaky : no one likes to say this, Tony, but you are very young.

Tony : Yes, I know.

Streaky : You've only just started, old chap.

Tony : it's the formula for importance. What is this? The civil service? (smiles). Put in twenty years and then you can speak? (shakes his head. I went round to this woman's house/

Harry : we heard.

Tony : I experienced this feeling of utter powerlessness. The Church can do nothing in our parish except witness to suffering. (looks at them, sure of himself). And I'm afraid I no longer think that's enough. I'm tired of standing out with what we believe. (Harry looks a moment to Streaky)

Harry : and what is that?

Tony : what it says in Bible. Yes. Nothing more, nothing less. People must be converted. There is only one religion. Yes, one. Whatever your background. And the only way to God is through Jesus Christ. (pauses a moment). And if when we said that we divide people . . . if a certain harshness begins to creep in . . .well I'd live with that. Because the alternative , going round smiling, sitting around . . that doesn't work. I've seen it. (smiles). Christ came not to bring peace but sword. (Harry shudders)

Harry : yes, I thought you might give us that one.it's a dangerous text. It may be corrupt. It's contested.

Tony : Any text with any life to it is now contested.(before Harry can answer,Tony rides it passionately). Look, you know, I;m like you, I went along with it. For years I was the same, I saw it your way.. (The waiter has reappeared next to Streaky)streaky : Oh God, yes, please. It's essential . . .

Harry : And waiter . . (the waiter stops). With extra tequila this time. (the waiter goes)

Tony : I remember at the college we were lectured by a bishop. Actually he was a very decent man. They all are. Everyone laughed at my question. I said, 'Bishop, what's the present thinking of hell.' 'Hell?' he said. 'Yes.' 'Well, we believe in it.' I said, 'I see. Then why do we hear so little about it? It doesn't come up so much in the pulpit these days.' He said, 'No. No we try to downplay it. After all we don't want to put people off. . . '(they all smile)

Harry : all right, I agree, that's ridiculous.

Tony : Yes, you see, but it's typical.

Harry : Of what?

Tony : it's an attitude, Harry. That's Lionel. There, in a nutshell. Anything rather than lay out the facts. The only effect of all his fiddle-faddle is to leave people confused. People need rules. They actually want to be able to say, OK, this I agree to.

Harry : Do they?

Tony : Yes. They do. And why not? (smiles, at the neatness). We've been given these rules, and by chance, what's extremely convenient, these rules are all set down in a book . . (the waiter returns with larger drinks)

Streaky : thank you, that's wonderful . . .

Tony : And this book's usually on sale, it's actually available . . .

Harry : Oh yes, yes, yes. . . 9 this to the waiter as he takes a huge drink from the tray)

Tony : You can actually take it, you can actually go and say, what is the position on this? What is the thinking? Oh yes. Look. John, for instance. A little line of print. 'Except a man be born again of water and the spirit he cannot enter the Kingdom of God. . . '

Streaky : I see. Well, gracious.

Harry : You can't be serious. (Tony shakes his head, decisively)

Tony : The whole thing's become a racket. You know it has, Harry. Inner-city priesthood? It's a cartel. Based on a massive failure of nerve. (nods). You've become enlightened humanist. You do good work. I mean it. God knows, fourteen-hous days covering down to it, that's not the whole message. It's got to be distinctive.

People need more.. they need more than . . . (he censors himself, stopping in mid-sentence)

Harry : Ys? (there's a pause).they need more than what? Why ot say it Tony? You've not spares anything else. (he and Streaky smile.

Tony : They need more than Lionel's weekly lecturer on why the should be sucking us anything else. (there's a silence)

Streaky : If I weren't holding this drink, then I'd sock you.

Harry : Plainly you've travelled a very long way. Very quickly. (Tony looks down)

Tony : Yes, I have,HarryI knew you'd be horrified . . . (shakes his head) it isn't as if I havent tried to change Lionel. But he's actually stubborn. Like, for a start- off, I said the other day, 'Look, there's this biig Billy Graham crusade.' I asked, ' what are we going to contibute?' he said., 'Nothing. We don't like their methods.' I said, 'we can't afford to be choosy. Sometimes the do plant a seed.' He said, 'I don't need an aged American to help me.' (nods). Now that is actually racist . .

Streaky : Only sort of.

Tony : It's also ageist.

Streaky : It's also remarkably good sense. (Tony turns, animated)

Tony : yes, of course, what he means is, we won't work with Billy Graham , ugh, we can't work with him, because he has habit of touching people's feelings.

Harry : Oh, Tony . . .

Tony : Like everything in England it turns to nbe a matter of class. Educated cleries don't like evenelicals, because evangelicals drink sweet sherry and keep budgerigars and have ducks n formations on their walls. (nods, smiling). Yes., and they also have distressig downmarket habit or trying to get people emotioanlly involved. (stares at them). You know I'm right. And – as it happens – I went to a grammar school, I was rought up – unlike you – among all thiose normal, decent people who shop at Allied Carpet and are into DIY. And I don't think they should always be looks down on. And tell me, please, what is inministring them? (Harry looks at him stright)

Harry : all right, han do that

Tony : I shall. I'm going to start a bible class.

Harry : Good.

Tony : midwee. In the church hall. Bible basic.s

Harry : Have you asked Lionel? (Tony turns and look at him)

Tony : no. I haven't . not yet. But I will. And he'll say yes. He'lll let me preach something quite different to what he believes in. Won't he? (the three of them are all quiet still now). Tell me, isn't that true?

Harry : yes, it is

Tony : and do we call that strenght? Or it is more like weakness? (smiles to himself). Isn't that what we're got to decide? (looks round a moment, then gets up, his eyes searching the lobby). Where is this man? (harry looks sardonically across at Streaky who raises his eyebrows)

Tony : I suppose you haven't seen him.

Streaky : The Bishop?

Tony : Of course . . . he hasn't been in?

Harry : not unless he's disguised as a Japanist tourist.

Streaky : You'd have hheard him by noe. His brassballs clang as he walks. (Streaky has said this with sudden, bittr gravity. Tony turns, standingmm, rather taken bacj)

Tony : What does that mean? (Streaky smiles to himself)

Harry : It means he's a heavyweight.

Tony : And? (Streaky looks away, darkly)

Streaky : I'm saying nothing.

Tony : When are you both so frightened I talk to him then? (they both look at him)

Harry : well, we're not. Go ahead.

Tony : it's not as if what I say is going to be decisive. After all, there are two of you , why all the panic?

Harry : it cuts both ways , Tony. it's not in your power toget Lionel the sack. Why risk the damage? (looks down, quiet now). I mean the damage to your own conscience. Why betray a friend when you don't need to? (Tony looks at him)

Tony : You tell me. What do you think? (harry smiles

Harry : Oh, absoutely clear.

Tony : Why then?

Harry : there's a dream there, Tony. today you'veexpressed the dream. It'sdream that's haunted the church for two thousand years.

Tony : what's that? (Harry smiles across at Streaky)

Harry : Does it have a name? It used to. In the Inquisition, they called it something else.

Tony : I see. (pauses). What is it?

Harry : I'd say o alltemptatins it's just about the most dengerous offer. (smiles,at his silkiest) the illusion of action. (And at once striding towards them come the two bishops, Kingson and southwark. They boht hasve wet hair and looking highly energetic)

Southwark : Walk on, walk on, go ahead. After you Gilbert.

Harry : And, at last, you nre comes your chance. (gets up to greet them).

Streaky : My God., double purple!

Southwark : We were detained. I's sorry. (Harry is up, but Streaky is having trouble getting out of the chair)

Streaky : And in off the black!

Southwark : Gilbert took me to play squash. Then we lost track of time in the Turkish bath. Goodness, there are more than I was expecting. (Streaky is rising, a little uncertainly)

Harry : take no notice of my friend, he's drunk as a lord. (Southwark laughs and reaches out to embrace Harry)

Southwark : How are you Harry ? It's so long since I saw you . I miss you, you know.

Harry : Well, thank you, Charlie. I miss you too. (they hold the embrace, full of fondness, looking into each other eyes with real warmth. Tony frowns, puzzled). Unfortunaely, I'm not saying for supper. Much as I would like to. Nor is Streaky.

Streaky : No way, Ray

Southwark : What's i going on?

Harry : Oh, we've been talking to our young friend. (He gestures toward the hitherto ignored Tony).

Southwark : Yes, I thought I might question him. On inner- city problems. At the grass roots..

Harry : Well, I hope we haven't exhausted him. He's bursting with ideas. He belongs to what I shall now call the Savoy school of theology. (He winks at Tony, who stands, lost for a reaction to all this bonhomie). The grill room school, shall we say? (there is a moment's pause. All still. Then). He'll explain to you.

Southwark : Will he?

Harry : By all means, go on. (Southwark smiles. Hxarry is now looking intently at Tony) southwark : Well, Im sure he'll gave a great deal to tell us. Say goodbye to your coleagues, then follow us. (This last to Tony, as Southwark turns to Kingston an the head towards the doors). Now Gilbert, where are we? It's in my name.

Waiter : I have a table by the window, my lord. (the two of them vanish into dining-room. Tony is left rooted to the spot, unable to move. Harry and Streaky are staring at him)

Harry : Go on then, Tony. to your supper. 9suddenly raises an arm) ' with this shining sword . . .' (Tony does not move). Go on.what'sholding you? (Tony stand still, not moving, a gonized). Go on then, Tony. make up your mind.

Scene Two

The church. The middle of the night. Streaky enters, carrying a single candle in the dark. He walks with elaborate care. He smiles.

Streaky : drunk, lord, drunk. And blissfully happy. Can't help it. Love the job. Love my work. Look at other people in total bewilderment. I got to drink in the Savoy. It was wonderful. It's all wonderful. Why can't people enjoy what they have? Is it just a matter of temperament? I mean, I'm happy priest, always have been. Ever since I got my first job as curate at St Anselms, Chesham, because they parish needed a light tenor for the parochial Gilbert and Sullivan society. Matins, a sung Eucharist, two Evensong and Iolanthe five nights a week. It was bliss. I love it. I tried to start it here. But there's something deep in Jamaican character that can't find its way through The Pirates of Penzance. It's still bliss though. They are blissful people. Once a year we take the coach to the sea. On the way down we have the rum and the curried goat. Lord, there is no end to your goodness. Then we have rum and curried goat on the way back. Lord, I have no theology. Can't do it. By my bed, there's a pile of paperbacks called the meaning of meaning, and how to ask why. They've been there for years. The whole thing's so clear. You're there. In the love of my friends. The whole thing's so simple. Infinitely loving. Why do people find it so hard?

Scene Three

Lionel's house. There is a table and a chessboard on it. A warm light near it. Frances and Lionel are plying chess opposite each other. He is out of his dog collar, in slacks and a Vivienne shirt. She is in jeans. It is quiet, intimate and warm.

Frances : please play the game. (he puts his hand on a piece). You can't do that. If you do that you're checkmate in three.

Lionel : I don't want to play

Frances : you have to

Lionel : I'd like to pace up and down

Frances : well, you can't (she smiles)

Lionel : how come you so good at it? Are you good at everything?

Frances : No.

Lionel : what are you bad at?

Frances : Just move your knight there

Lionel : (doing it) there?

Frances : that's a good move. (he shakes his head)

Lionel : I'm sorry. I had no right to ring you. It's not as if we're close

Frances : We're close. In understanding. (Lionel sits back)

Lionel : it's funny. I think of myself as part of community

Frances : (frowns). Hold on. Let me think

Lionel : the chap in the paper shop. All the school caretakers. These are my friends. There's a lovely woman who runs the charity shops. All the sidesmen. The wardens.

Harry. And the Streaky, of course. And yet- I don;t know- when i was standing in the hospital this morning, Ithought, I don't know a soul. (he stares at him)

Frances : she'll be fine. (returns to looking at the board, then reassuring him). It's all right. (he looks away)

Lionel : she was lying there half an hour.

Frances : what do you mean?

Lionel : You see I was in my study, working on my sermon. She fell in the kitchen. I heard nothing. It was so typical. So when the ambulance came, I was ashmed to say, 'Well, actually, look, this is awful, I don't know how long she's been there . . . (she look across at him)

Frances : they let her out, Lionel. It's nothing. It couldn't have been milder.it is very slight stroke. (Lionel nods, without much forethought his hand involuntari;ly moves a piece).

Frances : Oh, really, Lionel . . .

Lionel : What?

Frances : Look, just look . . . (points to two other piece). There. You have some sort of deathwish?

Lionel : Yes.i'm sorry. (he reaches out and for a moment it looks as if he will touch her cheek. But he stops just short. Then he smiles and withdraws his hand.) i'm out of my class. (she looks down

France : Did you find Alex?

Lionel : Yes.I managed to get hold of him. He's on holiday in France. He is coming back

Frances : And Lucy?

Lionel : No. (pause). It's difficul. We don;t have an address. It's very har on Heather. (shrugs). I must day, it is odd. Knoe so many clergy families where the children have gone. They seem angry. Was it like that for you?

Frances : A bit. I mean, of course I was angry for a while.

Lionel : Yes. Why is that. (she pauses for a moment)

Frances : Because it all seems such a waste

Lionel : What kind of waste?

Frances : Of human being. To have his mind all the time on something else. Always to be dreaming.

Lionel : Is that how it means?

Frances : Well, yes, it does. (He is thoughtful, quiet, as if this has hit home). Is that so for Lucy? (he looks at her amoment)

Lionel : I really can't say. (Frances wait a second)

Frances : If I were a clergyman what I'd find unbearable is to have talk about what I believe. Pres a button and a clergyman's duty- bound to tell me. At once. Even if he doesn't know me very well. He shas to tell me his innermost belief. (smiles). That's what's undigfied. That's why clergyman are funny, I'm afraid. Because they're not allowe to be private. They wear their inside on their outside.

Lionel: Oh, do you think?

Frances : I only know what's most important is those tings no one can speak of. (he is watching her closely)

Lionel : And what things are they?

Frances : In my life?

Lionel : Yes. (she smiles again, very light)

Frances : Oh, odd moments. Watching. Thinking. The way you fell love. (Lionel watches her, she is deepin tonight)

Lionel : And you are really leaving?

Frances : Soon. I want to work abroad. I'm from a missionary family. It just happens I don't have the faith. (laugh). I have an idea of countries where things have valuee. Because life is hard. Our agency represent this charity, you see. They'll fix it for me. I'm sorry. I know I sound pi

Lionel : Not at all

Frances : but if you want a real life now, where else do you go? (he is sitting very still, rapt. She smiles) it makes me laugh the way you don't even mention him

Lionel : Who?

Frances : God.

Lionel : Oh, that's not fair. I do sometimes. I find myself calling him 'God', as it were'. Who has a son called 'Jesus,as it were'. It's true. I'm ebarrassed. So I appologized. 'as it were'. (Frances grins). The moment you startusing all the language, you distance people. And it's not important. He's there. He loves people wehter they know it or not. (Frances nod). So much of what passes for religion ins simply nonsense. Close the church doors and all tell God hw wonderful he is. Where does that get you? And the more people doing it, the more you're said to be thriving. It's phoney. (shakes his head). It doesn't connect. The doors should be open. A priest should be like any other amn. Only full of God's love. (he is looking intently across the table at her)

Frances : And what is that possible?

Lonel : I have no idea. (the doors open and Heather is standing there. She is wearuing a nightgown and looks deathly pale. She is totally disoriented)

Heather : what is tis?

Lionel : you're out of bed.

Heather : I heard your voices. (Lionel has shot up, guilty and is about to move toward her. But she is staring at Frances, who frozen to her chair)

Lionel : you must go back to bed. (but she is fixed on Frances, she does not waver. She looks insane)

Heather : I don't know you.

Frances : We did meet.

Lionel : Heather, this is Frances Parnell. (she goes on staring then turns and looks at Lionel)she came to visit me. (Heather looks at him as if the words are completely meaningless). Yes.

Heather : That's very good of you.

Lionel : Heather, please. (he panics, ushering her from the room, his arm round her, guiding her). Look, em, goodness. Sorry. Excuse me. Heather, you must go back to bed. (they go out, there is a moment, and then Frances gets up and pulls on her jacket, coat and scarf. She is about to go as Lionel appears from the room). What are you doing?

Frances : I'm off. Lionel : look . . .

Frances : stay with her, Lionel. You must sit in the room. You can see she doesn't know what's happening. (he staring at her as if he didn't understand). Lionel, she's in the most terrible state.

Lionel : you don't have to go

Frances : Yes I do

Lionel : Why? I put her back to the bed

Frances : that's not the point

Lionel : but it's innocent. (she looks at him a moment)

Frances : Yes. Partly it is, and partly it's not. (he looks at her a moment then moves towards her)

Lionel : No, listen to me, Frances . . .

Frances : I can't. Please. Say nothing, Lionel. You know what's going on. It's nice, of course. I enjoy it. Sitting here, playing chess. Letting you imagine. (looks down). Honestly, now I'm being unkind.

Lionel : No. It's not true.

Frances : but it isn't real. (before he can speak she interrupts). Don't be stupid. You have a sick wife. (smiles. You're not allowed any pleasure. Except the pleasure of dreaming. (they both smile. Then she crosses the room and kisses him on the cheek)

Lionel : Bless you

Frances : I'll see you soon.

Scene four

A darkened stree. Harry going home, in an overcoatm his keys already in his hand as he approache the front door of a small terrache house. Tommy Aadair steps out of shadows, smoking a cigarette

Harry : Hello

Tommy : I need a vicar. I neede someone to talk about sin. So I thought I'd come to an expert

Harry : are yo uin troubel? Do you mean now?(fowns). If it's not we can make an appointmment

Tommy : that'll be too late. I need to be sorted out by Sunday

Harry : Sunday? (looks closely at Tommy). Do you mean before church? (starts to move away, suspicious). Why don't you ring in the morning? My number's in the book

Tommy : Don't fancy me, eh? (Harry gets it0

Harry : not in the slightes. Good night.(but Tommyat once goes on to the attack, rising his voice for the first time)

Tommy : i'm from a well- know national newspaper. I talked with a great friend of yours. He's rather a sweet and passive boy (Harry just looks, not answer) i'm doing an investigative pice . it'll be appear next Sunday. If we talked you could give mea number of other ames. Andthat way your own name might not appear. (thereis a pause. Then Harry moves towards hm, casual, not frightened, taking him on)

Harry : I'll send yooou the synodical paper on exactly the subject you're interested in.Yes. the church set up a cummunion some years ago. A report was commisioned. I can let you have a copy if youlike. If you have space you can proint it in full. Did you know we had a synodical debate? Are you a theological correspondent? (Harry move closer to him). The report assert genital acts between men are not necessarily wrong. Do you know those words? (Tommy is unamused)

Tommy : I wouldn't advise tou to be aggressive. You're not in strong position

Harry : In fact I am. (smiles, confdent). You see my big strenght is, I don't believe ou. No friend of mine would have spoken to you. And anyway, my life is between men and God. And God, as I may best comprehend him, does not work through the Sunday papers. (smiles). Not at least if He's who think He is .(makes to go)

Tommy : you're digging your own grave.

Harry : I'll risk that.

Tommy : (shrugs). I makes no difference

Harry : then go ahead. Good luch. (turns and reaches the step of his house)

Tommy : Shall I give tyour love to Ewan? (for the first time Harry stops, his back to us. There is just a momet's pause in his steps. Then he carries into the house)

Harry : By all means. Do what you like

Scene five

The church, Harry comes in, in his overcoat. He stands a mment, alone in the dark

Harry : lord, I don't know. Of course I'm frightened. What would you expect? But I won't sink. Everything's fine. I've alwaysbeen proud that i have no illusions. In the three years Iwas at cambridge I only kisses a man onece. By the river actually. In the darkness. I couldn't see his face. It still dazzles me, th memory. The three yearsweren;t wasted because . . . there was this single moment of unbelievable happiness. Lord, you know I don't expect more. We get by on a little. We all wore flannels. And herringbone jackets. The joke is, I still d. We smoked pipes. Long evenings spent discussing Teilharf de Chardhin, and thinking what's his body like under the tweed.?I'm clear- eyed. I think I am. There is people as they are. And there is people as they could be. The priest's job is to try and yan the two a little bit cclose. It takes good ideal of thime. Oh God, please help me. I dont understand. Teach me. How do you fight without hate?

Scene Six

A bitter, windy day. There is an enermous billboard, eighteen feet long and eight feet high. A chic, stapless model lies on her side, advertising a women's magazine, with a cute strapline. In front of the hoarding, Tony waits in a duffel coat. Then Frances appears, in jeans and coat.

Tony : so it was you

Frances : Yes

Tony : I thought it might be. (there's a pause)

Frances : how are you, Tony?

Tony : I'm well.and you? (she looks him a moment)

Frances : Well, give me a kiss

Tony : I'm sorry (he kisses her cheek, then gestures toward the enormous hoarding) so this is it.

Frances : Yes.

Tony : this is our first poster site. (looks up at it admiringly). Can we have any messege we want?

Frances : No. There's a drafting commite for the trialarea. My uncle said, 'I hear there's a bight young man in Brixton.,I said, 'ye'. He said,' Let's get hin in'.

Tony : I'm flattered. (smiles, shifting from foot to foot). I'm bursting with ideas. I love the size of it, don't you?wham! it'll like saying Christ really belongs. Not just in

church. But in high street. Why not? It's what we need. To shake the fuddy-duddy image. (smiles). Real resources. A really modern campaign.

Frances : What does Lionel think?

Tony : Lionel? (shrugs slightly. I don't know. I don't really see him

Frances : Why not?

Tony : he's been involved with problems of his own. (a pause), Heather was ill

Frances : I heard that

Tony : also . . . (he stops)

Frances : yes?

Tony : The Bishop is trying to get rid of him. Lionel is threatening to make the most tremendous stink. it's not very easy. Being in my position. They even ask me for my opinion. I was called in once. They wanted my view

Frances : And what did you give it?

Tony : Of course. I think honesty's important. (a light pause. He's quiet). You know me, Frances. You know I think that. (frances just look at him). We're dealing with a man who's desperate trouble.

Frances : Lionel?

Tony : Go round the parish. Ask anyone. I mean, I wish it weren't true.

Frances : what kind of trouble? (Tony smile)

Tony : Apart from anything, why do you think Heather had stroke?

Frances : I don't know. (Tony is shaking his head). You tell me

Tony : His daughter ran away. Have you ever talked to her? She has a problem of alcohol addiction. She is not even nineteen. She despise him. She says he's given her nothing as a father. (nod). God is trying to say something to Lionel.

Frances : Really? (waits). And? What is he saying?

Tomy : Well, I think it's pretty clear. In the greatest possible way. He's giving him a hint. (looks at her, then smile slightly). I mean, why else would he strike Heather down.

Frances : I don;t know. (Tony moves away)

Tony : I mean don't get me wrong, God isn't a mechanic, with a screwdriver, who comes along and tempers with the machine from the outside. It's not like that. Things develop inside human beings/ and sometimes there things are dangerously wrong.

Frances : god drops a hint?

Tony : yes.

Frances : that's his method?

Tony : I think it is. He does certain things. And we must draw to right conclusions. (Frances is watching him dispassionately)

Frances : And you think he's telling Lionel's it's time to go?(Tony shrugs)

Tony : It's not for me to say. Lionel must decide that. I don't pontificate on individuals

Frances : don't you?

Tony : No, of course not. You must always stop short of that.(nods sincerely). It's Lionel's decisions. But you know, if he gets on as he is, things can only get worse for him. Unless . . .(Steps)

Frances : Unless?

Tony : Unless he changes his life

Frances : Changes it?

Tony : Yes. (nods). I do mean that. It's incredibly ironic. My own conversion- the true one, I mean- happened way after I was actually ordained. I felt this complete overturning. Of everything. God told me what I was here for. It was as if I've never heard him.(turns and looks at her). And since then I have this incredible power. (smiles). Oh, I'm still me. I'm Tony. I'm the same bloke. But now I can throw on three extra generators. Whoosh! It's extraordinary. Whenever I want. (she watches him,. Completely confident). That can still happen to Lionel. I pray for it. He just needs to ask himself 'What's happened to me? Why have I got nothing but problems? I mean, what is God trying to say to me

Frances : what do you think there's a reason for his suffering?

Tony : Of course. Human beings can choose. We're free. Notice the message. Or ignore it. Ignore it and pay a terrible price. (frances nods)

Frances : I see. (very quiet). This God of yours . . .

Tony : Yes?

Frances : he killed your parents. (Tony frowns)

Tony : Frances . . .

Frances : No, look, I'm serious.

Tony : It was an accident

Frances : But? (tony looks at her reluctant to replay). But what? I'm really asking. What was he trying to say then?

Tony : he was giving me a shock.

Frances : A shock?

Tony : Yes. I know now. That was the point of it. I've no doubt the whole thing was directed at me.

Frances : How?

Tony : He wanted to shake me up. To set me on a path which leads here. Via you. Via my conversion. To my Bible class and all my future work in this parish. To everything now which is good and worthwhile. (frances turns away)

Frances : And for you to get you shock, you're saying own parent died?(Tony shakes his head, bewildered)

Tony : No. Don't be ridiculous. I mean, also he needed them.

Frances : needed them?

Tony : Yes. (quietly). It was their time.

Frances : On an icy motorway?

Tony : Yes.

Frances: Deserted? At night?

Tony : Yes. As it happened. (here's a silence. Then he turns and looks at her). Well, what other reason can there be?(turns away). Of course at the time I didn't understand it.

Frances : You didn't. No.

Tony : Not at all. How would I?

Frances : you were wild

Tony : I was. I was bewildered

Frances : you used to wake in the night and make love to me. (he looks at her)

Tony : Yes I did.

Frances : Crying all the time

Tony : Yes, that's right.(there's a silence. The grief is in the air). He makes us suffer. Through suffering we learn. (looks at her, then shakes his head, smiling too himself). How can I have been so stupid? I used to find comfort in you.

Frances : Try?

Tony : In your body. It was crazy. I realize now I was wasting my time. (nods, then smiles at her to reassure her). I mean please be clear, you were so kind to me. . . (but she turns, having trouble asking him what she most wanted to know)

Frances : Tony, in bed you used to say certain things

Tony : Did I?

Frances : Yes

Tony : Good gracious.

Frances : Do you remember?

Tony : Sort of. (shrugs and smiles, being cheeky). You know.

Frances : Were those things true?

Tony : I thought they were true at the time. That's my point. (she turns away). Don't be hurt. Why hurt Frances? It's fact. Human love passes. God's love doesn't. (frowns). Can't you find comfort in that? (Frances is overwhelmed for a moment, fighting tears)

Frances : No, I can't

Tony : You should

Frances : I find disgusting. It's here. We live here. On this earth. That's where we have to love one another. (suddenly savage). Tell me, what did you say to the Bishop that night?

Tony : The Bishop?

Frances : yes

Tony : what's that to do with it

Frances : when he asks you what you thought of Lionel? What answer did you give? (he shakes his head, angry already)

Tony : It really annoys me . . .

Frances : Why?

Tony : that's all anyone asks me

Frances : Well?

Tony : No one asks, 'How are the people out there? Are they getting what they need from us?' Oh no, it's just, 'I say old chap, did you let the side down?' well as it happens I didn't go to public school. So appeals to public- school morality mean nothing to me. (she stands, still waiting for her answer)

Frances : So? (he shifts uneasily)

Tony : Frances, I'm altered

Frances : Yes, I can see that.

Tony : You don't understand. It's all irrelevant. Lionel's in the past.

Frances : In the past for you.

Tony : I have accepted a supernatural religion. Since I did that. Everything was changed. (He smiles, shaking his head). You know, all around everyone is screaming, 'Lionel! Lionel!' all the time. It's just become total gibberish to me, the word itself doesn't make any sense . . (Tries it out, shouting it). 'Lionel!' (Shakes his head). All I can see is a man who's missing the obvious. Christ intervened, Lionel doesn't seem to realize two thousand years ago. There was an intervention. (suddenly impassioned now). And when God did this, it was a promise, if you like, to all the rest of us. No one need be bound by the rules of reality . .

Frances : Oh, look Tony, come on . .

Tony : He was saying, 'Look, if you don't want the, the rules don't apply . . .' (Frances is standing just watching now, bewildered by Tony's sudden access of energy)

Frances : What do you mean? (but Tony is already smiling, ahead of her)

Tony : Oh yes, I know what you're thinking. You think psychologically. So you think something happened. 'Oh, Tony's lonely. That's it. He's in grief. There's an explanation. He misses his parents.' 'Hey', even, 'he misses me . . .' (Looks

triumphantly at her.) well, all that stuff, it's just a load of nonsense. All that matters is that I'm healed. (He reacts at once to her disbelief.)

Frances: Healed ?

Tony : yes! Read the bible, for goodness' sake. Analyze. What does Jesus actually do ? most of the time ? he heals. And mostly in public. In the marketplace.

Frances: Tony, is this what you want to do?

(tony moves towards her, already on to the next thing.)

Tony: No, look, I tell you, I know you won't believe this. Keep an open mind. It's a fact. There's an AIDS patient . . . no, listen, it's true. It's in Kilburn. A Christian brotherhood sent me the gen. I've got the stuff.

(there's a pause.)

He had AIDS. Now he doesn't.

Frances: tony you're going out of your head.

Tony: No, I'm not.

Frances: This is sick. How dare you?

Tony: (He is shaking his head.) I will let you see the documents.

Frances: This is immoral.

Tony: I will tell you how they did it. With some oil. And the power of prayer.

(pauses, challenging her.) come back with me and I will give you his name.

Frances: I don't want to come back with you.

Tony: I can show you a photocopy of the tests. There is medical data. it is signed by doctors.

FRANCES: so what ? (he smiles)

TONY: no, you can't say that. There's proof. It's an intervention. The virus has gone. (FRANCES just watches him now.) What were they calling it? "the scourge of the world"? You've read the newspapers. 'the plague of mankind'? And now we know . . . like that . . . (flicks his fingers.)

A man may be transformed. (nods, quiet now . he turns to her, bubbling over now, exited, flushed.) I have to keep it down, it's hilarious, I tell you. I get on a bus, I'm sitting there, I think . . . 'A virgin gave birth.' It's supernatural. Why do we forget that? I become so excited. On the bus, with all the other passengers, it's crazy. I have to hide the smile on face. I can't believe it. (looks at her. Then as if saying the words for the first time.) 'then a corpse walked out of a tomb . . . ' (stands a moment, content.) lionel, indeed! What does it matter? If he could just see . . . I mean really see . . . the he could share in this power. (FRANCES looks at him a moment.) Why not? Tell me why not?

(she turns and walks away from him. Then she begins to run. TONY stands a moment, pained. Then firmly.) frances!

Frances! Come back!

Scene Seven

The church. STELLA has a patch over the glass on one of her spectacles, and her skin is scalded on one side of her face. She has a bucket and mop.

Stella: lord, this is crazy. 2.5 an hour? D'un seem to me religious. It's very unreligious. I'll do this for now. I e'n't doin' it for long. I din' want this. I din' want any of it. he lost 'is temper, that's all. He lost it for one moment. He threw a pan at me. All right. But it was just one moment. You ask me what's Christian? I thought the Christian thing was to forgive.

But I'm not allowed to. I 'ad to leave. They said, you're livin' with a dangerous now, 'cos' 'e's so frightened. Jus 'leave us alone. And that way, we'll 'ave a chance.

I'm never goin' to testify. Whatever tony tells me. Against my own husband. It was my life.

We ate and drank and watched television. Once three days went by. And 'e was great. I'm just waiting. And then I'm going to get my life back.

Scene Eight

The crypt of the cathedral. At once the low tolling of a bell for a service. LIONEL stands alone, waiting, in black cassock. There is a chair. Servers come and go. GILBERT KINGSTON arrives, busily. His manner is sober. He is dressed in purple.

Kingston: Yes, Lionel, good.

Lionel : Gilbert.

Kingston: Welcome. The bishop will not have long.

Lionel: I see (there's a pause.)

Kingston: it's a bad time.

Lionel: Yes

KINGSTON: For the bishop. Thing could hardly be more grave. He will preach a sermon at the sung eucharist. He plants to say he is no longer in communion with the other bishops who have done this. (LIONEL waits, saying nothing.) It's a time of great anguish. I have to ask you not to make matters worse. (Robert arrive for the bishop, on a rack, with mitre, etc.) Just present your argument. You're in the middle of your work.

Lionel: Yes

Kingston: you have planted seeds, which will bear fruit later.

Lionel: yes

Kingston: You're re-examining your methods.

Lionel: yes

Kingston: You admit perhaps in the past . . . (stops.)

Lionel: yes?

Kingston: your own attitudes obscured your approach to the community. But now you have a very strong team. Particularly a recent brilliant recruit, the bishops like him.

LIONEL: I see.

KINGSTON: he finds him dynamic. (there's a pause.)

LIONEL: Well, he is (Kingston looks at him a moment.)

KINGSTON: please, lionel, no hint of reservation. Be humble. I beg of you. Play this low key. (Southwark arrives with characteristic gravity. He is attended by DRESSERS and Servers. The two men waiting make way. Then Southwark is still.)

Southwark: Lionel. (Pauses as if he might say something, but then turns.) I must dress while we're talking. (The Attendants set to work, laying out his clothes, then robing him.) I assume you've heard the news.

Lionel: indeed.

Southwark: In my soul, I had never believed this could happen. Where will it end?

Lionel: you tell me, Charlie.

Southwark: Christ came as a man. His chosen disciples were men. The priesthood has been occupied by men for two thousand years. a woman was given a very different function. A higher function, even. To be the mother of Christ. Are we saying we now give in to every fad and fashion? Every passing cultural upheaval? (turns and looks Lionel in the eye.) on the other side of the Atlantic they have put rochet and chimere on woman's body. (there is a pause) The church of England is about what you can stomach.

Lionel: I understand that.

Southwark: and I've reached the stage where I can stomach no more. (he ignores the waiting Server, instead holding his look to Lionel.) And you?

Lionel: me?

Southwark: you did as I asked you?

Lionel : yes

Southwark: you went to slough? (Lionel pauses a second.)

Lionel: yes

Southwark: how was it? (Lionel pauses again, looking to Kingston.)

Kingston: go on lionel, please. (there is a slight pause)

Lionel: It was a series of housing estates on the edge of a sewage farm. Jets go overhead every few minutes. (Southwark looks Kingston a moment.)

Southwark : do I take it your answer is no?

(Lionel looks uneasily but before he can really reply Kingston rides in on top of him.)

Lionel: well actually . . .

Kingston: It's a bad day for Charlie.

Lionel: yes, I know.

Kingston: we're talking about a women bishop.

Lionel: yes, quite.

Kingston: inside the Anglican communion.

Southwark: it seems, if I may say so, in the scale of things rather more important than your egotism. (Lionel looks at him, wary of responding.) Am I to be detained by one man's vanity? In anticipation of today I already have three sack of mail.

Lionel: I understand. But perhaps it was unwise to try and see me in these circumstances.

Southwark: I want the matter settled.

Lionel: yes. (Lionel at Southwark pitilessly.) I can tell.

(there's a moment. Then Southwark turns to his Attendants)

Southwark: leave us.

Attendants: my lord, they're ready for you now.

SOUTHWARK: leave me. Please.

(the Attendants go. Southwark is thoughtful, then speaks as if they were still there.)

Southwark: they must wait. (looks at Lionel a moment.) Do you know how many parishioners come to a bishop and say 'our parish priest is useless. There's no inspiration. The congregation despair of him. What can you do?' And I have to say 'nothing. You are stuck with him. That is the rule of the church of England. There is absolutely nothing I can do.'

Lionel: has there been a delegation?

(Southwark ignores this.)

Southwark: in my view you're bad at your job because people can't get hold of you.

Lionel: I see

Southwark: they have no idea what you believe. Your answer to everything is to say 'well it's complex . . .'

Lionel: it is complex.

Southwark: any specific question they ask you: 'do you believe Christ ascended into heaven?' 'oh, well, it depends what you mean . . . '(smiles.) and all at once, you've lost them. Because you don't say yes , I believe in the following things. The virgin

birth. The resurrection. The thirty-nine articles. Etcetera. Whatever. The athanasian creed. (turns to Lionel directly.) I asked you to my house. Do you remember?

LIONEL: yes.

SOUTHWARK: we gave you an excellent lunch.

Lionel: that's right.

Southwark: you said you no longer believed in the importance of the sacraments . . .

Lionel: did I say that? Those words exactly?

Southwark: I gave you a warning. You took no heed. (looks quickly to Kingston.) from that day on, you were dead.

Lionel: Dead?

(Lionel frowns, as if thinking about this. Kingston shifts uneasily at the bluntness. There is no apology in Southwark's manner)

Southwark: oh yes, it's cruel. I do understand that. I am not unfeeling. But I also have a charge. I am duty-bound to decide where the line must be drawn. (nods.) not two people will ever agree on theology. It's not possible. You can't make decrees about the meaning of holy scripture. But you can insist that, whatever our beliefs, we assemble together and perform the same rituals.

Lionel: I agree. As long as those rituals aren't an organized hypocrisy.

Southwark: yes. I know you think that. (looks at him thoughtfully.) but what else can we do? Truly? (shrugs.) people are different. It's a fact. They hold different views. We cannot comprehend god. If we could, we would not be here. When we understand him, we shall be in heaven. (pauses a moment, thinking about it.) so meanwhile we must really on formulate which have served men well for two thousand years. no, more then rely on them. I have begun lately to realize we must fight for them as well. (looks at LIONEL.) It isn't my fault. I'm being pushed. Oh yes, the church's reformers are always great advocates of passion and –what do you call it?– 'commitment'. But always in their own cause. They don't like it when we become passionate back.

(Lionel looks, beginning to understand. Southwark nods.)

Lionel : I see.

Southwark: yes.

Lionel: what? And I am the sacrifice? Yes? Is that right? To what end? To encourage the others?

(Southwark does not answer.)

Do you have a replacement?

Southwark: I'm sorry?

Lionel: A new team rector? Do you have someone lined up?

Southwark: I do

Lionel: who?

(Kingston looks nervously at Southwark as if hoping he won't answer.)

Southwark: You wouldn't know him. He's an excellent chap. I was at school with his father.

Lionel: Oh well, it's open and shut.

Southwark: he's a natural leader. The gospel is in him. He looks outside himself. There is no cleft in his brow. He is not in permanent pain.

(Lionel looks at him.)

Lionel: and have you fixed it already?

Southwark: I didn't hear you.

Lionel: have you told him he has the job? (there is a pause. Southwark looks at him, as if judging him, as Kingston looks away, compromised. Then SOUTHWARK shakes his head, as if coming to a conclusion about Lionel.)

Southwark: you did it, you know. You can't pretend otherwise. You bring it on yourselves. All of you. Modernists. You make all these changes. Your force all these issues. The remarriage of clergy. The recognition of homosexual love. New bibles. New services. You alter the form. You dismantle the beliefs. You endlessly reinterpret and undermine. You written on, till you become all things to all men. You drain religion of religion. And then you're so bound up in your own self-righteousness you affect astonishment when some of us suddenly say no. (pause.) Well, we are saying no. you've politicized everything. Your wretched synod means exactly that. The church has been turned into a ghastly parody of government. (nods and smiles.) and now – suddenly – you look round and decide you don't like the result. (Lionel is shaking his head.)

Lionel: That isn't fair. These things are nothing to do with (Southwark Looks as if he doesn't believe him.)

Well, it's true, Charlie. Really. Who, for some reason, has become an obsession in your head. (it is suddenly quiet now.)

Southwark: You're not an obsession.

Lionel: no, raelly, it's been jolly hard. Why me? Am I really worse than all the others? Is it arbitrary? (smiles.) I've heard you say you want the church to be efficient. Like any other business, you say. But a business tries to explain the grounds for a dismissal. They owe you that. It's good manners. Only the church makes such a dirty wound.

(Kingston moves uneasily again.)

Kingston: now, steady on, lionel . . .

Lionel: in part you see I think It's just generalized impatience. I can hardly blame you. The Christian virtue is forbearance. It would be crazy to think it didn't take its toll. Yes? After a day? After a year? After fifty years? what do you have to show for turning the other cheek? What happens while you do it? what's the price? (Southwark is watching him intently.) An accumulation of massive bad temper. (pause.) yes? It's only human, after all. Maybe you get to thinking, if I can't do this, then what can I do?' (Southwark is quiet.)

Southwark: Is that how you see me?

Lionel: you think, what's the point of being a bishop, being in authority, if occasionally I can't use my authority?' to whatever purpose. Your finger gets itchy. I sympathize. (smiles, sure of his point.) but it's a temptation we must resist. (Lionel is quiet, careful now.)

Southwark: 'We'?

Lionel: why, of course. It's the same for me.

Southwark: what do you mean?

Lionel: I'd have thought it was obvious. (Southwark frowns, not understanding.) I can go to the law.

Southwark: what ?

Lionel: Oh yes. Gilbert gave me a promise.

Southwark: yes I have heard that. That is hardly my fault. I am to suffer because of my suffragan's foolishness?

Lionel: Was it foolish?

Southwark: you should have come to me.

Kingston: With great respect . . .

Southwark: please gilbert, do not intervene. Your interventions thus far have not been helpful.

(Lionel smiles.)

Lionel: it seems you have an internal administrative problem.

Southwark: I knew nothing of this promise.

Lionel: I'm sure. But someone . . . a friend of mine has been to see a lawyer. He's advised the promise has legal status. I'm afraid you have no argument in court. (there's a pause. Southwark is disbelieving.)

Southwark: would you do this to me?

Lionel: and there is a trade union.

Southwark: A what?

Lionel: A trade union, Charlie. Remember? (smiles again.) The clerical workers. They have just started a clergy section.

Southwark: That is palpably ridiculous.

Lionel: They want a test case to prove wrongful dismissal.

Southwark: Do you have any idea what that means? Hearings? Tribunals? Appeals? Do you want to turn your whole life into a battlefield?

Lionel : Both our lives, Charlie. Don't forget that.

(Lionel is quite still now)

No, you see, all I am telling you – I can see it's not easy for you to accept – is that at this point we are both subject to temptation. Equally. You in your mitre, Charlie, and me as I am.

(there's a moment's pause. But the Southwark begins to speak, drawn out at last, his manner changing, his temper finally fraying.)

Southwark : all right, very well, you want to know my reason. Why I chose you.

Because you alone would dare to tell me I can do nothing about incompetence. What, I'm to be blackmailed because I'm too frightened to fight? (Screams this last word with sudden emphasis.) in any other job you'd have been fired years ago. You're a joke, Lionel. You stand in the centre of the parish like some great fat wobbly girl's blouse. Crying for humanity. And doing absolutely nothing at all. (lionel stands and stares at him, impassive.)

Yes, I chose you. Because you are the reason the whole church is dying. Immobile. Wracked. Turned inward. Caught in a cycle of decline. Your personal integrity your only concern. Incapable of reaching out. A great vacillating pea-green half-set-jelly.

(Lionel does not move at all.)

Lionel : you told me the issue was theological.

Southwark: no. it appears it's personal as well. (Nods.) it truly offends me, the idea that people need authority, and every time they come to ask what does church think then they are hit in the face by a spurt of lukewarm water from a rugby bladder. And I simply will not allow it to go on.

(lionel does not move at all.)

Lionel: well, that's very clear.

Southwark: there's something in your tone which is sanctimonious. You give an appearance of superiority which is wholly unearned. It's profoundly offensive. Because it is based on nothing at all. (nods) you parade your so-called humility, until it becomes a disgusting kind of pride. Yes, we can all be right if we never actually do anything. (suddenly calls out.) My cope!. (turns back to Lionel.) I want to send a message to your parish. It's a message of hope. It's to tell them the church does listen. Criteria of excellence do apply. (the servers hold the robes behind him, but he does not yet climb in, suddenly quieter now.)

Server: My lord.

Southwark: you can't remember – I doubt if you read it – but in the bible we are given an injunction. It is in my head all the time. I cannot put it out. If I could, I would sleep happy. (looks at him, absolutely honest now.) feed my sheep. That's what he told us. Feed my sheep. Feed them. (pause.) and you give them nothing but your own doubt. (he moves back and they dress him. Lionel stands alone.)

Lionel: I am leader of a team. That team is healthy and strong. I will only leave only when they want it. Until then I am determined to stay. (Southwark looks at him a moment.) I trusted you. I trusted the church. I still do. I still believe in it. The church is God's instrument. Even if the bishop fall short. (Southwark holds out one hand.)

Southwark: my mitre. (he is handed the mitre.) There are these moments. Today I am in a position to command a schism in the church. If I leave the Church of England because of this heretic woman, then hundreds of thousands will follow my lead. They look to me. But I shan't. I shall stand at the brink. For a long time. All the time, shaking with anger. (everyone is still. Lionel watches.) My patience is tried beyond endurance. And by God, I shall have a victory with you. (he turns and sweeps out, his servers following. There is a silence between Kingston and Lionel. Then Kingston moves.)

Kingston: I should follow

Lionel: of course.

Kingston: I'm sorry.

Lionel: no.

Kingston: I had no idea (a pause.)

I was shocked.

(lionel does not react.)

When I gave my promise I didn't realize.

(Lionel looks at him, his rather absent manner returned.)

I still don't see.

Lionel: Don't you?

Kingston: why he chose you. Do you understand it?

Lionel: of course.

(Lionel thinks a moment, then looks straight through Kingston.)

He chose me because he thought I would go.

Scene Nine

Harry's living room. It has been stripped of all ornament. The furniture is pushed into the corners. No paintings left on the walls. Lamps gone. It is dark except for a door leading to the bedroom, from which light comes, and the main door, also lit, in which Lionel now stands.

Lionel : Harry! Harry! Where are you?
(he moves into the room. It is dark. Then Harry appears, another silhouette, silently, from the bathroom.)

Harry: Lionel.

Lionel: What's going on?

Harry: How did you get in?

Lionel: the door was open. (A pause) Harry?
(Harry moves across to the mantelpiece and picks up an envelope, then goes to turn the light on.)

Harry: I've written you a note.

Lionel: What do you mean?
(Harry gives him the envelope.)
I came to tell you. I did what you said. I played it just as you told me. The Bishop was outrageous.

Harry: Good.

Lionel: It was really exciting. I stood there. He said the most unconscionable things. He was raving. And I just let him hang himself.

Harry: Excellent.
(Harry looks at Lionel, quite blank, dazed.)
Then you're all right.
(He goes into the bedroom. Lionel opens the envelope. Streaky appears from the bedroom in an overcoat.)

Lionel: Streaky

Streaky: Hello, old chap.

Lionel: Goodness, you look pale. (frowns at the notepaper.)
What's this?

Streaky: Harry's leaving.

Lionel: When? What do you mean?
(Harry reappears, lost.)

Harry: I can't find my shirts. It's so stupid. I know I put them down.

Streaky: I'll look for you, Harry.
(Streaky goes into the bedroom.)

Harry: I've seen my church council. They know of my decision. I've rung round, got some preachers to cover for a while. I've done everything properly. It's odd. In four hours I did what usually takes me three months. (smiles.) just shows, eh? (shrugs a little.) I thought I'd grow a

moustache. Be abit different. Then I remembered it's against Canon law. Did you know that?

Lionel: No.

Harry: it's true. Do you think they're hot on Canon Law in Malta?

Lionel: Malta?
(Harry looks at him, nods.)

Harry: A chum says I can be chaplain to the expatriate community. Baptisms, weddings, funeral. Hatch, match, and dispatch, as they say. (shrugs.) Well, why not? That's what we're trained for.
(Streaky reappears with a pile of laundered shirts.)

Streaky: Shirts.

Harry: Thanks, Streaky. (looks round. There's a pause.) I feel a bit like Philby. My friends are taking me out.
(Movs away, a little weepy now.)

Lionel: Look, what is all this?

Streaky: There's a Sunday paper. They've been after him for months.
(Lionel stops.)

Lionel: I didn't know

Harry: They're running a piece on what they call hey gay mafia. They say it's eating up the church. (shakes his head.) I'm too old. I'm sorry. Maybe if I'd been brought up differently. I can't face the congregation. I feel I've let them down.
(Lionel looks round.)

Lionel: But this is absurd.

Harry: I went to a party

Lionel: so? But what have you done?

Harry: I haven't done anything. I was there. And that is enough.
(Lionel is about to protest, but harry cuts him off before he can speak.)
Lionel, for goodness's sake, don't be such an idiot. They give knighthoods to people who publish this stuff. It isn't coincidence. That's the country we're living in.
(Lionel turns, tougher now.)

Lionel: But it was you...

Harry: I know.

Lionel: It was you, good gracious, who said I had to stay and fight the bishop...

Harry: I know

Lionel: It was you who always spurring me on. You wouldn't let me give in. you talked about the team. You said it was my duty.
(harry turns and looks at him.)

Harry: What, you fight the Bishop? Me fight the press? And Tony Ferris meanwhile turn into Elmer Gantry? (smiles.) Ministry is always a balance. Well, the balance has gone.

(Lionel looks to Streaky for help, But Streaky is looking sadly at the floor.)

Lionel: Harry, you're a good priest.

Harry: I am at the moment. I have tried to be. I shall be, for an hour or two more. But if I saty on, I shall not be.

Lionel: Why? (looks again to Streaky.) I don't understand you. What would be different? We'd defend you.

Harry: Streaky knows. I've Talked to Streaky.
(there's a silence. Harry's voice is thick now and there are tears in his eyes.)
Because I would succumb to the sin of despair.
(After a moment, Ewan appears in the main doorway. He has a rucksack and a raincoat on. There is a moment's silence.)

Ewan: All right?

Harry: Ewan. You've got the tickets?

Ewan: Aye.
(Nobody moves.)
We should go.

Streaky: Hello, Ewan.

Ewan: Good evening.

Harry: Ewan's coming for a while. Just to see me in. then he's coming back for audition.

Streaky: Well, that's jolly good news.
(Harry looks affectionately at Ewan.)

Harry: They tried to get him to rat on me. But he didn't.

Ewan: Would I?

Harry: Never.
(A moment's silence. Harry is very emotional.)
No. I knew that.
(They stand a moment.)

Ewan: Is this the lot?

Harry: No, there's another in there.

Ewan: I'll help you with them.
(They go out the bedroom. Lionel looks at Streaky, then moves away.)

Streaky: How was old Charlie?

Lionel: What?

Streaky: Did you see him?

Lionel: Yes.

Streaky: Gosh, well I hope you really socked it to him.
(Lionel turns and looks at him, as if not hearing this.)

Lionel: I wonder, Streaky, has anyone mentioned the new rector?

Streaky: The new rector?

Lionel: yes. If there was one, I mean. Have you heard a name?

Streaky: Well... (pauses.) Please, you musn't read anything into this. I do have an inkling.

Lionel: How?

Streaky: Jungle telegraph.

Lionel: it's silly, I'm feeling an idiot. If ... I don't mean to sound selfish...but if, say I fight and I lose ... if there's a new man, will you stay on? (there's a moment.)

Streaky: Look, Lionel, you know what I feel about you...

Lionel: No, listen, I'm just asking.

Streaky: You tell me. I'll go into battle. If that's what you want. I never miss a line-out. I never have. But I love this area. You know I'll fight for you, don't get me wrong. I'll fight for a while. But finally it isn't about us.

Lionel: No.

Streaky: It's about the people. (Pause.)

Lionel: Yes.

Streaky: They always have to come first. (Lionel nods, as the others return, carrying the bags.)

Harry: Streaky, goodbye, A little ignominious. Here's my key. (Hands it over.) Goodbye, Lionel. We've been wonderful friends.

Lionel: Yes, we had a good time, didn't we?

Harry: Come to Malta. You can walk on the beach. (nods. There's a pause.) well, we should go. We'll see you, Lionel.

Lionel: Right. (Harry and Ewan stand still. Harry cannot move.) I'll see you soon. (Then they turn and leave. Lionel takes a few paces round the empty room. Streaky watches his back.)

Streaky: why don't you come back to my place? I've got some old records. We could listen to Hancock. Blood Donor, you know. Have a glass of wine.

Lionel: Thanks, Streaky. No. not tonight, thank you. (turns.) I think I'd better go home.

SCENE TEN

Lionel's living room. Heather is sitting alone playing patience at Lionel's desk. Lionel comes in, carrying a small gift. It's night. The standard lamp is on.

Heather: Oh goodness, I'll move out

Lionel: No, sit in here.

Heather: It's your study.

Lionel: Well, yes. But you're welcome.

Heather: I'll go
Lionel: Don't go (Moves across to her.) I bought you this.
Heather: what is it?
Lionel: It's a present.
Heather: Thank you.
Lionel: It's that new gardening book.
 (She smiles at him, puts it down, goes on playing patience.)
 I saw the Bishop.
Heather: Yes, of course.
 (There is a silence. She plays on quietly.)
Lionel: He would like us to leave.
Heather: Ah yes.
 (He looks towards her back a moment, then moves away.)
Lionel: I'm afraid we lose the house. We'll have to rent a flat. But that's fine.
 Now the family's older. We don't need very much. And we can be together.
Heather: Of course.
 (He looks across at her.)
Lionel: it's what I've wanted, Heather. I've neglected you for so long. It's so long since we were together. (Looks away.) I don't know. You're suddenly sixty. What have I done with my life? (A pause.) they have to offer me something. They're duty bound. Perhaps a school chaplaincy. That's interesting work. With the young. I might write a book.
Heather: Will the flat have a garden?
Lionel: Oh Lord, goodness. I hadn't thought. Well! (thinks a moment.) we can always make do with an allotment. You see them from the railway, they always look nice.
 (There's a pause. Heather plays on.)
 Will you... I wonder... will you come to bed with me?
 (She stops playing, her hand still over the cards.)
Heather: No. It's too late.
 (She is very still, then she looks upwards, straight in front of her.) I've always dreamed of escaping my body. And one day I shall.
 (There is a silence. Then Lionel turns away.)
Lionel: (Now. Where are my glasses?
Heather: I'm sorry, darling, I'm in your way.
Lionel: No, please.
Heather: But I'm out. Look. It's perfect.
 (She gestures to the cards. She finished the game.)
 And, anyway, I'm happier alone.
 (She gets up, passes close by him, and goes to the door.)
 I'll be right by, if you need me.

Lionel: Yes, all right. I'm just going to read.
 (she goes out. Lionel at once goes over to a table and takes out a book.
 He sits down, without looking up, and begins to read. After a few
 moments he is still. Then he turns and look directly at us.

Scene Eleven

Lionel speaks into the empty air.

Lionel: when it goes, then it goes so quickly. It seems so substantial.
 Everything seems solid and real. As id what we believed protected us.
 Then your turn round and suddenly everything's gone/
 (tony has appeared in another area of the stage.)

Tony: It's numbers you see. That's hat it is, finally. You have to get them in.
 once they're there, you can do anything. But until then you're wasting
 your time.

(Frances appears at the other hand of the area. All three are oblivious
 of each other. She has her coat on.)

Frances: A last look round, Lord. To close the subject, like pulling down a
 blind. I am going, Lord, where no one's ever heard of you. Another
 way of putting it, where you don't exist.
 (She smiles. There is a moment's pause.)

Tony: It's a question of confidence. If you don't allow doubt, the wonderful
 thing is, you spread confidence around you. And, for ever, so it goes
 on.

(Lionel drop to his knees.)

Lionel: God, you said. You gave an undertaking. Do you remember? I
 challenged you. Do something. Beside this silence. Begged you. Com
 here and help.

Do we just suffer? Is that what you want? Fight and suffer to no
 purpose? Yes?

Is everything loss?

(Frances smiles.)

Frances: I love that bit when the plane begins to climb, the ground smooths
 away behind you, the buildings, the hills. Then the white patches. The
 vision gets bleary. The cloud becomes a hard shelf. The land is still
 there. But all you see is white and the horizon.

And then you turn and head towards the sun.

(The stage darkens.)



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M A K A S S A R

DECONSTRUCTION OF DAVID HARE'S DRAMA RACING DEMON (JACQUES DERRIDA'S PERSPECTIVE)

Ambran bin Jamaluddin

ABSTRACT- This research discussed about the deconstruction analysis in racing demon drama by David Hare which aimed to reveal the other side of the character that has been possibly escaped from the reader attention. Appearances of the other side of the character were expected to undermine the single meaning which tend to appear in the text. This research actually based on Jacques Derrida's theory about deconstruction. This research was descriptive qualitative method. The researcher used note taking as the instrument to find out valid data. The findings showed that every character was equal. Character is a character which could not be divided into antagonist and protagonist because each character had the nature of good and bad qualities. Character also could not be categorized into the major and minor character because every character had the same roles in order to build the storyline. The researcher also found that new possibilities will happen due to the removal of one character on that story which was the same with one of the characters who acted differently from what was told.

Keywords : *deconstruction, drama, perspective, Jacques Derrida*

Introduction

In the 1960s, Structuralism which had dominated French intellectual life since mid-1950s began to be replaced by another more antinomian movement that eventually would be called Post-structuralism, then post-modernism (Ryan, 1999:67). Structuralists argue that individual thought was shaped by linguistic structures. Deconstruction attacked the assumption that these structures of meaning were stable, universal, or ahistorical (Balkin, 1996:1).

Post-structuralism becomes a popular critical analysis of literature over half of a decade after structuralism. Post-structuralism point of view is an ultimate way as a method or theory or technique in analyzing literature. As a method, it concerned as structuralism theory that had been developed for almost half a century. There are some methods that come up to analyze literary works which in this research, the researcher used deconstructive analysis.

Deconstructive analysis is applied in this research because deconstructive analysis is a way to see a phenomenon with a unique angle. By deconstructive analysis, it can be seen both positive and negative point of a phenomenon. It needs creativity since the researcher has to see closely through the phenomenon. Wardoyo in Gani (2011:2) said that, a deconstructive analyst rejects neat conclusion and always strive to expose the text as being ambiguous.

Literature is the aspect of human activities composition that tells a story, a drama, an expression and feeling. Olaofe and Okunoye in Novianty (2011:3) states that literature is thus summed up as permanent expressions in words written or spoken, specially arranged in pleasing accepted patterns or forms. Literature expresses thoughts, feelings, ideas or other special aspects of human experiences. It reflect life, the real world, and the situation that happens to human being.

Drama is a work of literature or a composition which delineates life and human activity by means presenting various actions and dialogues among characters (Junaid, 2012:3). Most drama achieves its greatest effect when it performed. Some critics believe that a written script is not really a play until it has been acted before the audience.

Racing demon is a 1990s play by an English playwright, David Hare. Racing demon was chosen to be the object of this research because it shows the situation in a church which represents the life of the priest at of England. There are some character on the drama like Lionel, a priest character on the drama who accept confession of sin based on how much money that the sinner gave to the church. There is friend of Lionel, a priest itself who doubt on what they were doing are right or wrong. The researcher will deconstruct the drama from this aspect to find and revealed other perspective on reading the drama. Beside that the drama by David Hare *Racing Demon* has not been analyzed using deconstructive analysis approach and relating to the characters in the drama

Based on the explanation above, the objective of this research is: To describe the deconstruction of the characters in *racing demon* drama.

Ghofur (2014) in his journal entitled “Analisis dekonstruksi tokoh *Takeshi* dan *Mitsusaburo* dalam novel *Silent Cry* karya Kenzaburo Oe” by Jacques Derrida perspective. He focused on analyzing the character of the novel by using deconstructive analysis. On his thesis, he found that through Derrida’s binary opposition, Takeshi and Mitsusaboro shown as a brute character which is like to mess around, robbing and massacre. The motive behind doing that crime is to make the people realize the dark side of the government and the king of that time.

Western thought, says Derrida, has always been structured in terms of dichotomies or polarities: good vs. evil, being vs. nothingness, presence vs. absence, truth vs. error, identity vs. difference, mind vs. matter, man vs. woman, soul vs. body, life vs. death, nature vs. culture, speech vs. Writing (Derrida,1981:viii). These polar opposites do not, however, stand as independent and equal entities. The second term in each pair is considered the negative, corrupt, undesirable version of the first, a fall away from it.

Deconstruction

The term *deconstruction* was coined in the late 1960’s by the French philosopher Jacques Derrda (Enwald.2004.50), then influence America around the 1970s until the 1980s. Basically, according to Sarup in Ghofur (2014) deconstruction aims to dismantle the western metaphysical tradition such Husserlian phenomenology, Saussurean structuralism, French structuralism in general, Freudian psychoanalysis and Lacanian Psychoanalysis. The task of deconstruction, reveal the problematic nature of discourse centered, on the part of others to dismantle metaphysics by altering the boundaries conceptually.

Despite Derrida’s insistence that deconstruction is not a method, but the activity of reading, deconstruction has tended to employ discernable techniques (Balkin,1996:4).

Nurgyantoro (Sulaksono,2013:207) stated that, in reading a text does not trying to find a fixed meaning as usually done, because there is no other meaning from something fixed, but to find the contrast and ironic meaning. Norris (1987:19) defines deconstruction as a series of moves, which include the dismantling of conceptual oppositions and hierarchical systems of thought, and an unmasking of 'aporias' and moments of selfcontradiction in philosophy

"Deconstruction" is the term that Derrida (1997:10) gives to the activity of "destruction" and "desedimentation of all the significations that have their source in that of the logos". Silverman in Enwald (2004:58) stated that deconstruction situated itself at the intersection of the inside and outside, the word and the concept, ordinary writing and speaking. Derrida (1981:41-42) in his book *Position* states that there are three steps in deconstructing the text. First is locating an opposition and then determine which side is privileged and the third are reverse the hierarchic.

a. Locating the opposition

According to Derrida (1997:24),
"The movements of deconstruction do not destroy structures from the outside. They are not possible and effective, nor can they take accurate aim...." Deconstruction should "necessarily" operate "from the inside". According to Derrida in Ozdemir (2014:62) there are two ways to operate from inside of the text. One is to point to the neglected parts in the texts and to question them and find their inconsistencies; the other is to deal with the binary oppositions that are included in texts.

Binary opposition is the core of the structural Saussurean thought. The opposition between the signifier / signified, speech / writing, langue / parole (Ghofur,2014:70). In this binary opposition, according to the tradition of western philosophy, the first term are valued as the property of logos and privilege them and devalued the second term as the subordinate of the first term (Ryan, 1999:72).

Derrida gives an analogy about the neglected parts of the texts and how to deconstruct them. He compares the text to architectonic structures and writes that in some texts there are “neglected” or “defective” corner stones which need to be levered in order to be deconstructed. In other words, if someone wants to deconstruct a text, he should find some important “corner stones” or important parts that are neglected or ignored and question these parts from different perspectives to create alternative meanings.

b. Determine which term is privileged

After locating the opposition exist in the text, the next step is determine which side is privilege. Determine the privileged term by revealing how the repressed, marginalized meaning can as well be central. For this phase of reversal is needed in order to subvert the original hierarchy of the first term over the second. But eventually, one must realize that this hierarchy is equally unstable, and surrender to the complete free play of the binary opposites in a non-hierarchical way. This will be just like a system of triangles in which there is a series of configurations of triangles one after the other. But each so called present configuration, each group of triangles which seem to be momentarily present, has emerged out of a prior configuration, and is already dissolving into a future configuration, and this play goes on endlessly. There is no central configuration that attempts to freeze the play of the system, no marginal one, no privileged one, no repressed one.

c. Overturn or reverse the hierarchic

Derrida’s developed deconstruction is denying the opposition between speech/writing, presence/absence, pure or contaminated, and finally the rejection of a single truth or logos itself. To deconstruct these opposition said Derrida (1981:41-42) one needs to overturn or reverse them so they can be neutral, which gives both sides of the opposition right to represent themselves. Reversing the oppositions and giving superiority to the suppressed

concept does not mean to deconstruct it because the suppressed concept would have the upper hand and thus it would mean to stay “within the closed field of these oppositions”

Drama is literature composition, which is performed by professional actors on the stage (Junaid, 2012: 1). It is one of the literary genres, which is an imitation of some action. Characterization is a literary device that is used step by step in literature to highlight and explain the details about a character in a story. It is in the initial stage where the writer introduces the character with noticeable emergence and then following the introduction of the character, the writer often talks about his behavior; then as the story progresses, the thought-process of the character

In conclusion, each character has a good and bad side that the reader should consider. Not all the protagonist character is as good as described in a text but also has its own bad side that if we read carefully will appear in the text. The main and minor character also have their own role in the text, if the minor character is gone, they would not be a main character and if the minor character is missing, the story would not be complete. Deconstruction analysis finds out the neglected term and the marginalized term that is ignored by the reader, then brings it to the surface so the reader not only just focus on the central meaning of a text. So every part of the text is important and deconstruction erases all the opposition such as protagonist-antagonist, main-minor character border and comes up with the new concept that all characters consist of good and bad sides, main and minor characters have the same important role in building the story.

Findings

In understanding literature we often do the denotative reading that makes us dwell only on single meaning. Another meaning is often unthinkable as it may be a secondary meaning intended by the author. However, the existence of other meanings has been proved that the understanding of a text never holds a single meaning and hides the potential new

interpretation (Al-Fayyadl, 2006: 78). This kind of new interpretation that the researcher adopted to the surface in the hope readers do not just believe in the meaning understood through denotative meaning that is only visible from the surface of the text. In this case the researcher intend to uncover a new meaning through the characters in the stories.

This research analyzed how the character in the drama appeared as the saint person become the one who actually betray his own faith. The researcher uses Jacques Derrida's deconstructive perspective in analyzing the character to reveal the opposition from what the author had showed in his writing.

Lionel is an age mid priest. In the drama, he is describes as a kind priest, he does the religious rituals such as giving lectures to other Christianist, listening to other people confession and sort of. Lionel dedicated to his work, have faith on his belief, care to the poor,a good husband. Lionel is a kind person as describes in the text, but after further reading, the researcher found that there are some behave that should the character shows as an ideal priest. The bad side of lionel are shown in through his action and dialog in the text.

1) Not dedicate to his work

Lionel described as those who were dedicated to his work in carrying out its responsibilities. However, Lionel does not do his job wholeheartedly, it makes the parishioners make a complaint to the bishop of Southwark on Lionel behavior. It can be seen on the dialog below:

“Southwark : there is an element in your parish which unsure of you. They’ve begun to doubt you. Maybe question the power of your conviction” **(extract 1 : 2)**

Tony: you did say a prayer, but it was a very low key. **(extract 2: 12)**

Tony : there was a woman. She'd had an abortion, i later found out. She came to lionel for help. He fuffed about as usual and sent her away. And three days later her husband threw a pan of boiling water all over her. (Harry looks across at Streaky). Yes. It's directly connected. Lionel fell down the job. (**extract 3: page 48**)

Southwark then called to confirm the complaint, however Lionel managed to convince Southwark that he was doing what it should. Tony who disagree with how Lionel conduct the communion trying to tell his other friend, Harry and Streaky like seen in **extract 26 and extract 27**, so they can find the solution on this matter.

2) Irresponsible

Irresponsible thing that Lionel does also seen when Heather asking for money for daily shopping and to pay the bill, Lionel even ask for money on his colleagues to cover the bills and the cost of her daily shopping. It can be seen on the quote:

Heather : the paper man is here. You haven't paid the bill.

Lionel : Oh lord. I haven't had time to go to the bank. (they all go up). Does anyone have money ?

Lionel : thank you Streaky. (Streaky has got out his wallet.)

Heather : and i need to go to the Asian shop. (Lionel looks appealingly to streaky, who counts out some more notes) (**extract 4: page 17**)

As a husband, Lionel should provide and fulfill the household needs, but when asked for money for groceries Lionel instead argued that he has not had time to go to the bank and ask for money in his Streaky.

a. Good Side Of The Rev Tony

Even Tony is describe as a bad person in drama. He is a sinner, bad temper, rush and disloyal, but acctually Tony is a good priest who care about the parishioners. There are some good side of Tony as shown below.

1) Ambitious

Tony want the church to be full with parishioners so he can prove that the Crist is bringing peace to the people. Tony's ambition can be seen on the dialog below:

Tony : it's just tonight i want to work on a scheme i have. Which i want to put to the team. I've gone an idea for common worship, to try and involve the Catholics and Methodists as something. If we could get everyone together it would be the most incredible coup. It would really.... **(extract 12 : page 5)**

Tony : I want a full church. Is that disgraceful? I want to see the whole community worshipping under one roof. **(extract 13: page)**

As a priest, Tony really wanted the church filled with worshipers and wants the pastors carry out their duties seriously, an ambitious young priest, brave and has a faith to his beliefs. He is very concerned about the state of the church and care for the people who needs help as seen when he tried to meddle in Stella's problem.

Tony ordinary young man who just got enlightenment become a priest. Tony desire to be useful of his job is very large, Tony intending the church was filled with people, tony want further spread of Christianity to the people, and wants Christ bring peace to everyone.

2) Want to change to become better person

Although Tony sinner in his past, but he's trying to be a good person who obey the religion and avoid sin. Tony tried to get out of acts that could harm his own conscience. It can be seen on the quote:

Tony : yes, that's right. (there's a silence. The grief is in the air). He makes us suffer. through suffering we learn. (looks at her, then shakes his head, smiling to himself). How can i been so stupid? you used to try and find comfort in you.

Frances : try?

Tony : in your body. It was crazy. I realize now i was wasting my time. **(extract 13: page 68)**

Text is not restricted in single meaning or interpretation. Even deconstruction rejected the common old structure (Endaswara, 2011: 169). In this case, the common in which the researcher takes as examples are: 1. The protagonist is always considered good, impeccably, and should be a role model. 2. Antagonist which has always been considered bad, despicable, and should not be taken as a role model. 3. The main character is considered more important than the additional figures. The researcher found that the protagonist character also have the bad side of it and so on the antagonist character.

The first step of deconstructive analysis is locating the opposition. It is obvious there is a opposition in the drama. The researcher take Lionel and Tony as an opposition. Lionel as the protagonist character and Tony as the antagonist character. In the drama, Lionel described as a kind Priest who running a communion in a church in London. He has three more friend who at the same clergy group include of Tony, Lionel is trusted by his friend Harry and Streaky as a loyal and sincere priest. Tony is described as a bad temper person, a rush young pnnew priest and a sinner due to his affair with a women who are not his wife. Tony does not agree after seeing how Lionel conduct the communion. He felt that the way Lionel do his job caused the people have no faith in church anymore. So Tony was taken by Bishop of Southwark to be an alliance to get rid of Lionel from the church. Bishop of Southwark who also don't like the way Lionel conduct his job scheme a case against Lionel by using Tony as

his witnesses. Researcher found that the opposition in this case is between Lionel as describe as a kind priest and Tony as a disloyal friend.

After locating the opposition, the second step is determining which member is privileged. From the character described between Lionel and Tony, the researcher has to find out which member is privilege.

As known in society, a man who working in the church is full of kind people, also can be said as saint people who doing a job in god behalf. Lionel is a mid fifty priest who delivering a sermon in the church is known as a kind person. It is also describe in the drama that Lionel is a principle in an elementary school. He was also make a community to hold a mental disease people who was kick out from the hospital. His Friend, Harry and streaky also go to find Bishop of Kingstone to help Lionel regarding to renewed Lionel's contract with the church as a clergy there. While, Tony is a young new priest who has affair with a woman that ot his wife, he also a bad temper and rush person. Tony is trying to protest on Lionel due to the way he do his job. So tony is considered as a bad friend and a sinner which described in the drama.

Until now, the researcher can conclude that Lionel is the privileged member. Tony is just a young priest who doesn't know yet the way how people in the church doing their job.

People have different view about their life. Having different view, they will have different goal. Different view and goal will influence the way they think and will lead a different way in reaching their goal. The difference above often make a misunderstanding even conflict among them. Therefore, we cannot judge someone whether he is a protagonist or not without considering some reason. We have to look from which point of view they live their live. Those different point of view drive us to create different interpretation from the common one. Thus, it is very possible to reverse and undermine the hierarchy of opposition.

In the findings above, even though Tony is described as a bad priest, but he also has a good side and a reason why he wants to go against Lionel. Tony has found that Lionel is doing his job in a very low key. He suspects that the way he conducts the church is the main cause why the church is empty. The parishioners have lost their faith in Lionel due to his halfhearted way in running his job. Besides, Tony has felt guilty for his affair with a woman who is not his wife despite of himself as a priest who is a representative of God. So he wants to get out from that circle of sin. He also wants the church to be full with parishioners and worshipping God under the same roof. Despite his bad side which is described as an antagonist character, he also has a good side of his character.

Lionel which is considered as a protagonist character is also has a bad side of him. The way he runs the communion is halfhearted leads to complaint of the parishioners to the Bishop of Southwark. Lionel is acting like that because his contract with the church is almost done and won't be renewed anymore, so he has lost his faith in conducting communion in the church anymore. This thing is a matter that Lionel should do as God's servant who gives enlightenment to the people. He should do his job without hoping something in return. Besides, his daughter is running from home and got an alcoholic addiction. As a father, he should be responsible to take care of his daughter and give her more love so she won't fall into the wrong way. When his wife is sick, he doesn't know that until his wife fell down and got brought to the hospital. This shows that Lionel is not a fully good person.

Dismantling character, not only in the nature of the characters, but it can also be done by looking at how the character determines the story. In dismantling character, the researcher merges the border of the character, character seen as a side figure or not a role figure. In other words, after the deconstruction then there is no more major and minor characters and no longer the protagonist and antagonist.

Based on the function, additional character and the central character merged into the designation of the character. Additional character that had been considered not too important to become a very important figure, to strengthen the reason, it raised a new possibility if the character is not in the story

Conclusion

Deconstruction analysis has merge the limits created between the protagonist-antagonist and side figures. Every character is a character, no consideration as protagonist or antagonist character anymore. The protagonist it also has a negative side, and so do the antagonist character, it also has a positive side which is could be consider a role model. In other words, a character in the *racing demon* drama is just like the people in the real world that has the nature of good and bad, advantages and disadvantages.

Also the main character and an additional character, we can not ignore the character although these characters do not always appear in the story. No matter how small the role of character in the story he still took part in building the story. If one of the characters removed, it will give new possibilities that will change the flow the story. New possibilities will also appear if one of the characters perform different actions than what is told.